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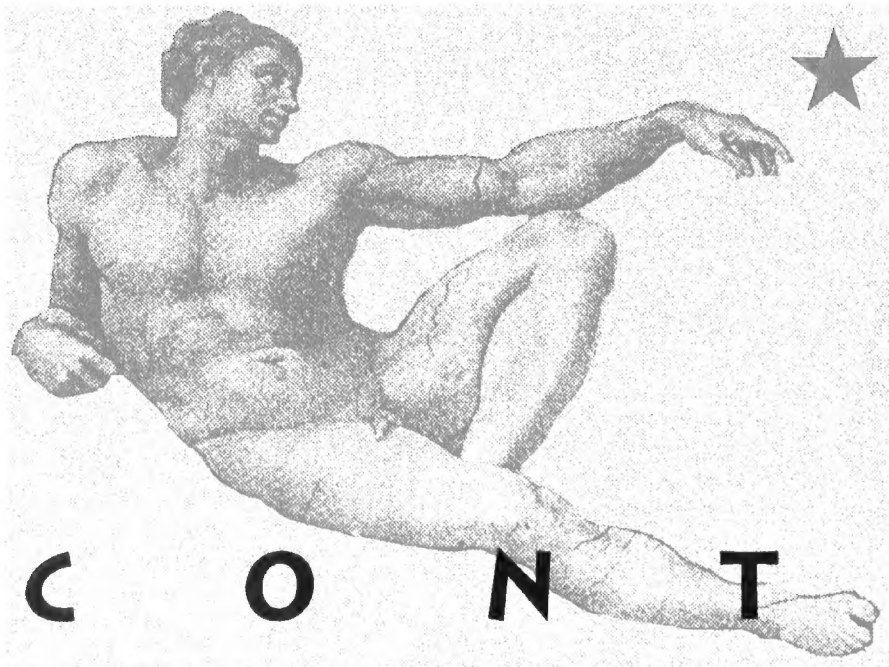
TITLE		GOOD	VG	FINE	VF	NM	MINT
Action Comics	1	$7,500.00	$15,000.00	$27,000.00	$45,000.00	$70,000.00	$100,000.00
Action Comics	242	45.00	90.00	180.00	340.00	500.00	800.00
Adventure	40	600.00	1100.00	2,400.00	4,000.00	7,500.00	12,500.00
Adventure	210	120.00	240.00	375.00	700.00	1,200.00	1,800.00
All-American	16	1,700.00	2,900.00	4,400.00	8,800.00	14,000.00	20,000.00
Amazing Fantasy	15	500.00	1,000.00	2,100.00	4,900.00	11,000.00	19,000.00
Amazing Man	5	500.00	1,000.00	1,800.00	3,000.00	5,400.00	10,000.00
Arrow	1	85.00	160.00	255.00	400.00	700.00	1,000.00
Atom	1	50.00	90.00	130.00	280.00	550.00	900.00
Avengers	1	85.00	170.00	285.00	600.00	900.00	1,600.00
Batman	1	3,100.00	4,900.00	7,000.00	13,000.00	22,000.00	33,000.00
Batman	47	110.00	230.00	350.00	700.00	1,000.00	1,500.00
Brave & the Bold	28	155.00	300.00	650.00	1,300.00	2,600.00	4,500.00
Capt. America	1	1,800.00	2,900.00	4,900.00	8,000.00	12,000.00	18,000.00
Classic Comics	1	250.00	450.00	690.00	1,100.00	1,800.00	3,000.00
Daring Mystery	1	300.00	500.00	725.00	1,000.00	1,400.00	2,000.00
Detective	1	3,800.00	6,700.00	10,000.00	18,000.00	30,000.00	40,000.00
Detective	27	8,000.00	14,000.00	25,000.00	39,000.00	75,000.00	100,000.00
Detective	29	600.00	1,200.00	1,900.00	3,100.00	4,500.00	7,200.00
Detective	35	300.00	575.00	1,000.00	1,800.00	2,900.00	3,800.00
Detective	38	800.00	1,400.00	2,400.00	4,800.00	8,800.00	15,000.00
Detective	140	110.00	300.00	540.00	800.00	1,400.00	2,000.00
Detective	168	100.00	280.00	450.00	790.00	1,300.00	2,000.00
Donald Duck F.C.	9	300.00	600.00	1,000.00	1,700.00	2,000.00	2,400.00
Famous Funnies	1	500.00	1,000.00	1,200.00	2,600.00	3,600.00	4,500.00
Fantastic Four	1	350.00	750.00	1,700.00	3,500.00	7,000.00	10,000.00
Flash	105	120.00	270.00	500.00	875.00	1,700.00	2,900.00
Flash Comics	1	1,700.00	3,000.00	4,500.00	8,200.00	15,000.00	27,000.00
Flash Comics	104	170.00	350.00	700.00	1,000.00	2,000.00	4,800.00
Funny Pages	2#10	100.00	200.00	350.00	630.00	900.00	1,400.00
Green Lantern GA	1	570.00	950.00	1,800.00	3,200.00	6,500.00	9,000.00
Green Lantern SA	1	110.00	250.00	450.00	900.00	1,800.00	2,800.00
Human Torch	2#1	475.00	600.00	1,100.00	2,000.00	3,100.00	4,100.00
Incredible Hulk	1	250.00	500.00	900.00	1,800.00	3,000.00	4,000.00
JLA	1	110.00	280.00	400.00	875.00	1,500.00	2,700.00
Journey into Mystery	83	100.00	200.00	400.00	700.00	1,200.00	2,400.00
Jumbo Comics	1	400.00	800.00	1,300.00	2,500.00	3,300.00	6,000.00
March of Comics	4	450.00	800.00	1,400.00	2,000.00	3,000.00	3,500.00
Marvel Comics	1	5,000.00	7,500.00	12,000.00	19,000.00	29,000.00	42,000.00
More Fun Comics	52	1,800.00	3,000.00	5,200.00	8,700.00	15,000.00	20,000.00
More Fun Comics	101	220.00	450.00	650.00	1,050.00	1,700.00	2,400.00
New Fun Comics	1	2,500.00	4,000.00	6,000.00	10,000.00	20,000.00	35,000.00
Showcase	4	600.00	1,400.00	3,000.00	7,500.00	14,000.00	25,000.00
Showcase	22	155.00	300.00	620.00	1,400.00	2,800.00	5,000.00
Spiderman	1	350.00	750.00	1,500.00	3,200.00	6,200.00	10,000.00
Tales of Suspense	39	110.00	240.00	420.00	800.00	1,800.00	2,900.00
Tales To Astonish	27	80.00	190.00	290.00	580.00	1,000.00	1,800.00
Whiz	1	2,000.00	4,000.00	6,000.00	9,000.00	14,000.00	19,000.00
X-Men	1	110.00	250.00	600.00	1,300.00	2,400.00	3,000.00

The following is a quick list of some of the titles we are buying. Action 1-300, Adventure 32-320, All-American1-102, All-Flash 1-32, All-Select 1-11, All-Star 1-57, All-Winners 1-21, Amazing Spiderman 1-50, Amazing Man 5-26, Amazing Mystery Funnies 1-24, Avengers 1-25, Batman 1-150, Blackhawk 9-130, Boy Commandos 1-32, Brave & the Bold 1-60, Captain America 1-78, Captain Marvel 1-150, Challengers 1-25, Classic Comics 1-169, Comic Cavalcade 1-63, Daredevil Comics 1-60, Daredevil (MCG) 1-15, Daring Mystery 1-8, Detective Comics 1-350, Detective Picture Stories 1-7, Donald Duck Four Colors 4-up, Famous Funnies 1-up, Fantastic Four 1-50, Fight Comics 1-86, Flash 105-150, Flash Comics 1-104, Funny Pages 6-42, Green Hornet 1-47, Green Lantern (GA) 1-38, Green Lantern 1-59, Hit Comics 1-65, Human Torch 2(#1)-38, Incredible Hulk 1-6,102, Journey into Mystery 1-125, Jumbo Comics 1-167, Jungle Comics 1-163, Justice League 1-50, Mad 1-30, Marvel Mystery 1-92, Master Comics 1-133, Mickey Mouse Magazine 1-up, Military Comics 1-43, More Fun Comics 7-127, Mystery in Space 1-75, Mystic Comics 1-up, New Adventure 12-31, New Fun Comics 1-6, Pep Comics 1-100, Phantom Lady 13-23, Planet Comics 1-73, Police Comics 1-127, Rangers Comics 1-69, Sensation Comics 1-116,Shadow Comics 1-up, Showcase 1-75,Silver Streak 1-24, Star Spangled Comics 1-130, Strange Tales 1-145, Sub-Mariner 1-42, Superboy 1-110, Superman 1-175, Tales of Suspense 1-80, Tales to Astonish 1-80, USA Comics 1-17, Wings Comics 1-124, Whiz Comics 1-155, Wonder Woman 1-120, World's Finest 1-110,Wow Comics 1-69, X-Men 1-30 .....



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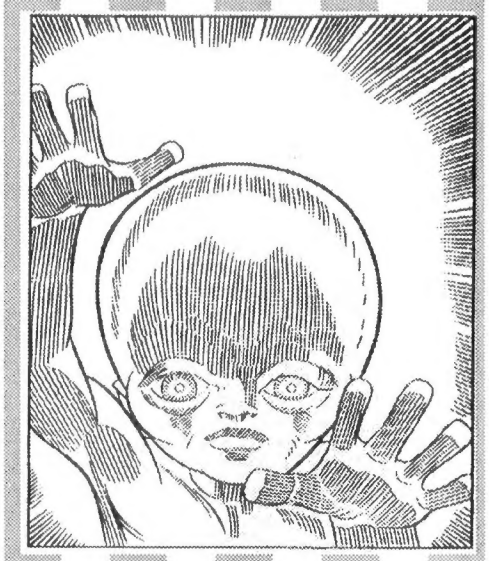

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About the Cover

Sabretooth sends Wolverine's comic collection flying as he prepares to attack! Hats off to new Excalibur artist Robert Brown. Thanks Robert!

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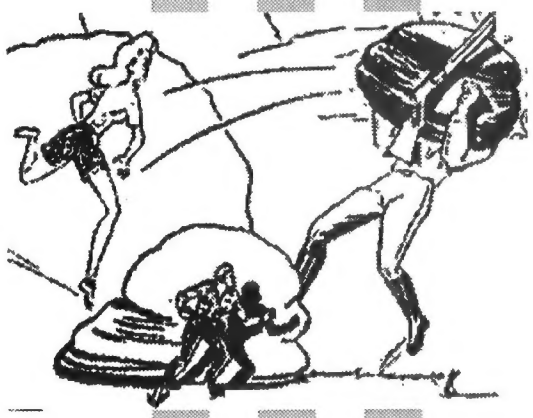

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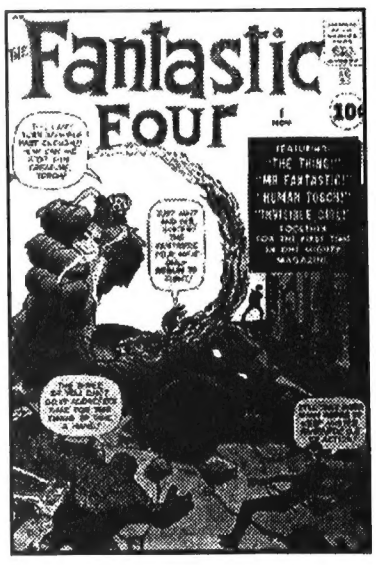

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EDITORIAL

Comics SOURCE

The back-issue comics market is really three distinct and separate markets. Retailer sales, convention sales and mail-order sales all taken together comprise what we call the comics market (of course, this ignors the sales of recent comics which, to me, is a market unto itself).

With over 10,000 comics shops in America today, the retailer part of the market is by far the largest. I'm not certain which of the remaining two is second — we could do a whole article on that topic alone.

Doing a good job of reporting accurate prices on all three areas of the market is the job of the price guides. In the second half of their article "Using Price Guides", Mike Bradley and Andy Kocher point out a few of the ways that collectors can get the most from price guides, and they make the point that, in the end, the final price is decided between the buyer and seller.

In "Jack Kirby, The Michelangelo Of Comics", art history professor Harry Miller compares the two artistic geniuses. You'll find his comparison interesting, I'm sure.

In today's glutted comics market, new titles come and go like the proverbial flash-in-the-pan. This is nothing new. Ron Goulart begins his column entitled "Brief Lives" this month with a look at *Stars and Stripes Comics*, a short-lived entry into the Golden Age glut of the '40s. Like so many of today's entries, *Stars and Stripes* could hang on for only a few issues, but it was fun while it lasted.

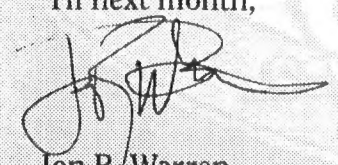
In "Attack Of The Prose Writers", Lawrence Watt Evans discusses the crossover of novelists into the comics market, and some of the titles that contain work by novelists.

In "Culture And Thrills", David T. Alexander writes of the origins of comics collecting, a fascinating topic that I hope to have more coverage of in future issues. Did you realize that people were dealing in back-issue comics back in the '40s? I didn't. How this crazy hobby came to be, where collectors pay five-figure prices for used magazines (but they are rare and precious used magazines, honey), is something that I think we have all wondered about from time to time.

Keith Contarino's "Silver and Gold" highlights ten more Silver Age sleepers (and yes, we believe along with Keith that sleepers abound), Jack Mallette's "Shaking The Bushes", Mark Arnold's "Harvey World" and Craig Shutt's "Silver-Age Clubhouse" round out the entertainment this issue. Every word written by collectors who love this hobby as much as you and I do.

Have fun!

'Til next month,



Jon R. Warren

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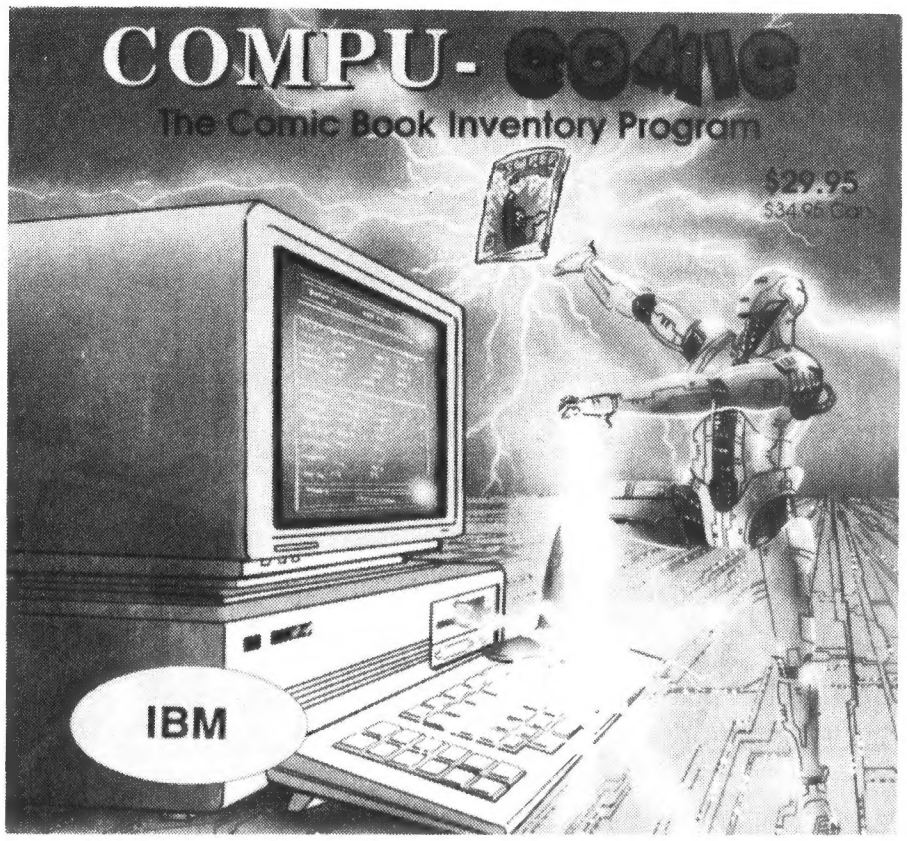

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495	1.25	1.00	.95	.90
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662	1.25	1.10	.90	.85
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LETTERS TO THE EDITOR

Comics Source Is Innovative and Exciting

Just wanted to let you know that I think *Comics Source* is the most innovative and exciting magazine in the hobby today. It gives the collector an opportunity to realize retail market value for their books instead of selling them wholesale to a dealer. Each issue in which I have advertised has met with increased sales. I've also gotten to meet a lot of other collectors across the country due to *Comics Source*. I think the fact that you're changing to a monthly publication can only be better for me and the other advertisers.

It has been a pleasure working with the people associated with *Comics Source*. Everyone is very knowledgeable and cooperative and go out of their way to help you. Best of luck with *Comics Source*. I hope it is around for a long time.

Bob Reid
Flushing, New York

Letters like this are what make publishing this magazine a joy. For all the blood, sweat and deadlines, knowing that we are helping collectors and dealers connect and, by doing so, promting the growth of the comics marketplace is the most gratifying reward we can receive.

People are using Comics Source as their primary advertising medium now, and with the cost of advertising starting at just a $1, I'm wondering how long it will be before we have a million dollars worth of back-issues in every issue! I'm also wondering why anyone bothers advertising in that weekly thing anymore.

Pick on Someone *Else's* Collection

I love your magazine and appreciate the savings at the cost of the color cover. I wish you continued success.

I have two minor complaints though:

1. The "Movie Comics Checklist & Price Guide" (CS #6). I might be wrong but I don't see too many readers cutting it out and trying to use it to round out their collection. I would have much rather seen those eight pages used for another article or two.
2. Keith Contarino's Silver & Gold's subsection called "Comics That Stink Up Your Mailbox." Ouch! I have a lot of those books. Okay, I didn't pay current guide for them. Actually, looking back several were given to me free as bonus books from my MILE High subscription service (guess that kind of proves Keith's point doesn't it). Still, I hate seeing parts of my collection listed as dogs. Talk about someone else's collection and leave me believing that mine is full of high demand treasures.

Okay, I admit it. I paid too much for my *Conan* #1. I felt quite the fool on my own without your help.

Other than that, I love the service you provide. Thanks to your magazine and David Alexander's wish list service I am now the proud owner of *Amazing Spider-Man* #1.

In response to Jesse Hilsenrad's letter listed in issue #6, several dealers (the above mentioned Mr. Alexander being one) will consider time payments. It never hurts to ask. Of course it helps if you establish a prior relationship before you try and finance *Action* #1.

In addition to David Alexander, Mark Wilson from World Finest's Comics out of Washington state offers a standard time payment service for his quarterly catalog — no interest if paid off in the first three months. I've added several items I thought I'd never own through this type of service.

In closing, once again, I wish you much continued success with *Comics Source*.

David E. Clore

I don't see too many readers cutting the Movie Comics Checklist out of the magazine either. That wasn't the point. What we were trying to do was to give comics collectors an idea of the diversity available to them, and to offer a fairly complete checklist of one of the genres that we think is overlooked. Sorry you didn't like it. Regarding Keith's "Comics That Stink Up Your Mailbox" sidebar, I think the point he was trying to make is that not all comics can be expected to go up forever. And just because a comic stinks right now, that doesn't mean it will always stink. I bet Keith remembers the days when his "Ten Stinkers" article would have included Amazing Spider-Man #1. *Even if Keith doesn't remember it, I sure do.*

Thanks for your support!

Much Better Deals in *Comics Source*

Enclosed is an advertising form for your March 1, 1994 deadline for Issue #8.

I fully support G. Weisz's letter in reference to comic grading/price scale. The Overstreet grading guide is not all that clear cut and I feel it did not cover all aspects of grading of defects. It is my experience that many dealers and shop owners (at least around here) price mainly on the book's demand (and what they can get) rather than condition and price guide value. It works for them; many here on the island have been in business for years. However, I hate it and find that I can get much better deals shopping through publications such as *Comic Source*.

Please do keep up the good work!

Sincerely,
Rick Nelson

Thanks, Rick! Let me know how your ad does!

CONTINUED NEXT PAGE

Comics Source Welcomes Letters

Got a comment about our magazine or the hobby in general? Letters intended for publication should be addressed to: **Comics Source Letters, PO Box 2512, Chattanooga, TN 37409.** It's not possible to print all letters we receive, and we cannot reply to letters we do not print. We reserve the right to edit for length and clarity.

LETTERS TO THE EDITOR

Price Guide Prices Should Fluctuate Up *and* Down to Be Accurate

Enjoyed the brief article by Mike Bradley and Andy Kocher on using price guides. We could easily devote 30 or 40 pages to pricing structures and I am going to write some more price guide insanity articles in the future.

What I wanted to address was a point brought up in the article: namely, why prices do not drop on books that are obviously far too high. As a former adviser to Overstreet (a span of 10 years) and to you on the Updates and currently an adviser to you at *Wizard* and with over 25 years in this business, I feel amply qualified to pop off on this subject.

As you well know, I have ranted and raved over the years that for price guides to be true, honest, accurate and useful, prices should change both upward and downward as the market dictates. Could you imagine what would happen if the New York Stock Exchange never lowered prices just to keep investors happy? I know that's a stretch but to keep prices high (or lower) than what books actually sell for does no one — and I truly mean NO ONE — any good whatsoever. The coin market is probably a better example to look at.

For whatever reason, when a coin no longer sells well, its price drops. Period. No matter who wins or loses, there's no thought paid to dealers, collectors or investors. If a 1953 penny was hot at $50 but all of a sudden couldn't be sold, the price would drop in book until it reached a price that it did sell, even if it went to $5.

What possible sense does it make to list *Daredevil* #33 at $30 if it can only be sold for $10. Why should *Amazing Fantasy* #15 list at $11,500 when every top dealer in the country has at least one buyer waiting for a NM copy at $20,000 to $30,000? Why does everyone in this business have a paranoia fear of accurate pricing structures in any of the price guides? Does it not make more sense to publish accurate prices and trends and let the buyers and sellers decide? You were on the right track with the updates, using a rolling six-month average on older books so the updates were within a few months of being accurate. This made sense and lent credibility and stability to the market.

I'm tired of hearing "if a price guide lists an accurate price on a book, the book dies." Well, maybe it does, but so what? Collectors and investors will then buy other books, driving the prices of those up. When those get too high in the price guides, then they'll buy something else, and so on and so on. Comics are a dynamic field with numerous genres. We have Golden Age, Silver Age, Bronze Age, Ducks, superheroes, ECs, pre-hero, good girl, seduction books, westerns, furry animal, jungle etc. As David Alexander accurately points out, there are numerous such fields that people collect. I have collectors for frogmen covers, submarine covers and even for people with things on their heads covers (like Lois Lane!).

There is only one legitimate argument against listing accurate prices in price guides, and, that is, as things are currently, listing books in NM at prices they actually sell for would raise low-grade books to ridiculously high prices that no one will pay (this argument, of course, is against raising not lowering prices).

While this is certainly true, it does not logically follow that it can't be dealt with. All that needs to be done is to accurately spread the fair to NM/M prices. Spreads of 1-3-7 or 1-3-10 are absurd, yet no one seems interested in making accurate spreads. (It's so comical that one of the price guides that lists Golden Age books has *Wonder Woman* #1 priced higher in VG than in F). Certainly the driving force in the Silver Age Market are the grades VF/NM and higher but as these prices increase, the lower grades automatically go up also. To increase *Showcase* #4 to $30,000 in NM would currently make a VG copy in the $9,000-$10,000 which, needless to say, is silly. When I have brought this up to pricing guides in the past I have been told that it would take an incredible amount of work to do what I propose and it is far easier to just have computer-generated prices across the board. It amazes me that anyone who did nothing else but price comics could have this attitude (I'm not talking about Jon here). If I made my living doing nothing but price comics 40-60 hours a week, I'm sure I would be able to break out the 500 to 1000 Silver Age books that should have individual spreads. The rest could be computer generated, but with wider spreads than currently exist.

On the other hand, there is no legitimate reason not to lower prices on books that are not selling at all. Too bad that we have trained buyers of price guides to expect nothing but increases month after month after month. It's time we properly educated consumers as to the way things run in the real world. Any dealer that does not want to drop prices on merchandise that can't sell is an idiot and gets just what he or she deserves, box after box of books they can't sell. I never again want to hear dealers complain they can't sell their inventory yet have never even thought of lowering their prices. My favorite dealer types are the ones who painstakingly go through their boxes increasing prices on inventory that didn't sell at the old prices, simply because the latest guide they are using says they should be higher.

Don't believe that other price guides don't get information on "cold" books. They always have and still do. They choose not to devalue dead books, and it has little to do with what their advisers report.

Keith Contarino
Powder Springs, GA

The Fine Art of Comics

Jay Kennedy's letter to the editor in *Comics Source* #7 was very interesting, and it was very gratifying to find someone else who holds the belief that certain types of comics will soon be embraced as "art." That is to say, comics will soon be recognized by the fine arts community for what they are ... a separate, valid art form that should be seriously read, studied, and collected with the realization that they are "works of art."

In his letter, Jay wrote of underground comics, and the fact that the fine-art community embraces them more readily than mainstream comics. There are several reasons why this seems to be true. The three main reasons seem to be that the undergrounds sport "mature" themes, low-print runs, and are creator-oriented.

Although mainstream comics have come a long, long way since their humble beginnings in the '30s, for the most part, they are still perceived, by the general public, as "low brow" and as being produced for children and teenagers. Those of us in-the-know realize that this isn't the case, but until it becomes more widely recognized that many of today's comics are aimed toward a mature (and oftentimes intellectual) readership, the fine arts community will be drawn toward the undergrounds that are more obviously produced for older readers.

LETTERS TO THE EDITOR

It should be noted, also, that in the fine arts world, it is quite important for the work of art to be progressive, and the themes and stories in the underground comics usually fit the bill perfectly (as does the art and manner of storytelling).

Low-print runs and rarity of the given item may be even more important for the fine arts community than for regular comic collectors (if that is possible). After all, fine-art collectors are accustomed to buying (or viewing, at least) original works of art. Reproductions and copies quickly become looked upon as "cheap" and "false," and anything beyond a very limited print run is usually considered as no better than a poster.

Of course, the "artbooks" mentioned by Mr. Kennedy are an exception to this rule (as long as the print runs are small) and small press comics can also fit the bill, especially when they meet the other requirements.

But probably the most important reason why the underground comics are more readily accepted into the fine-art world's definition of "true" art is their creator orientation. Most undergrounds were written, drawn, and lettered by one person, and this makes it somewhat easier to define the overall "worth as art" of the comic, and by association, the "worth as artist" of the comic's creator.

The cult-of-personality, in the realm of the fine arts, is even stronger than in the comics community, and is arguably the most important driving force at work in the art world. For example, check out the prices paid for the (even secondary) works of Picasso, Matisse, Pollock, or Warhol, and the praise and awe their works garner. Their signature on a quick sketch or throwaway piece can drive its asking price up into the stratosphere. Picasso's cult-of-personality is so great that his name has become a household work ("hey, Picasso, whatcha' drawing?").

The strong creator orientation of underground comics enable this cult-of-personality to develop easily. It's far easier to say "it's by Crumb", or "it's by Shelton" than to go into the reasons why a particular piece/comic is a true work of art.

There are many comics being produced today that also meet the requirements of "art" and very well could come to be considered just that.

The most obvious example is "Raw," but practically anything published by Fantagraphics has potential. (My personal favorites are "Eightball" and "Love and Rockets." "L&R" has also been around long enough that early issues are very hard to come by, and this rarity factor is already affecting their prices among regular comic collectors.) Overall, Fantagraphic books, at this point, are the most progressive and "avant garde" comics being published.

But there are several other publishers out there who are producing comics that can be considered serious, valid works of art. A Kitchen Sink (or Tundra), Drawn and Quarterly, or Rip-Off Press Logo on a comic makes it worth a second look, although just coming from a particular publisher doesn't guarantee a comic's "worth-as-art." (Also, for almost all books mentioned in this letter, it's important to watch for second and latter printings. The nature of a lot of these titles necessitates keeping earlier issues in print for their storylines. Buy the reprints for the great reads, but grab the first printing for their collector's value).

Another good indicator of a particular comic's "worth as art" potential is its creator's recognition by his/her peers. If a comic creator has been nominated for (or won) a Harvey award, you can be pretty certain that the book is worthwhile. And such recognition is always important to further that cult-of-personality.

"Bowe" is a good example, and probably the hottest of this type of book right now. And another personal favorite and Harvey award winner, Mike Alred's "Madman" series can be considered a true example of comics-as-art.

There are many other comics out there that deserve mentioning in this context . *Flaming Carrot* (the rarity factor is very good with this book considering Burden won't allow reprints), *Cerebus* (a very important creator-published comic), *Hate, Dirty Plotte, Tales of the Beanworld* and *American Splendor*.(although its main creator, Harvey Pekar, does only the writing for the book).

Two other personal favorites are *Meat Cakes* and *Strange Attractors*. These two series are quite new (*Meat Cakes* just solicited issue #2, and *Strange Attractors* #3) and would be worthwhile series to get in on the ground floor.

There are even a few titles in the mainstream that have potential of becoming "comics as art ," although their higher print runs, and the fact that they are produced by creative teams are somewhat detrimental to their collectibility. Many of these do have strong creator orientation, though. *Doom Patrol, Shade, the Changing Man,* and *Sandman* come to mind (all Vertigo titles ... hmmm) as do the new "Legend" imprints and the names Gaiman, Moore, Miller, Byrne and Morrison.

Finally, to get the gist of "comics as art," read and reread Scott McCloud's *Understanding Comics.* It explains the concepts and factors that cause a comic to transcend the norm and become a piece of art.

In closing, I'd like to query Jay Kennedy ... what's this *Groovy* comic in his want list in issue #7, and who's the Steve James goomer who was creating comics back in 1971? I'd love to have a copy of that book, also.

Steve James
Heber Springs, AR

Are You A Writer?

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COMICS SOURCE is always looking for thoughtful, well-written articles about the comic book marketplace and collecting hard-to-find comics. Collecting tips, articles about areas or genres to collect, investment tips, grading how-to's, overlooked areas to collect, etc. are always of interest. Tips on buying through the mail, or running your own mail-order comics business are also of interest.

We don't want any articles that pertain to recent releases or upcoming releases. We don't need interviews with current artists or writers (we'll leave that to WIZARD who does a great job of it and in full color too); however, we would be interested in interviews with old-timers who wrote or illustrated comics during the 40s, 50s, or 60s.

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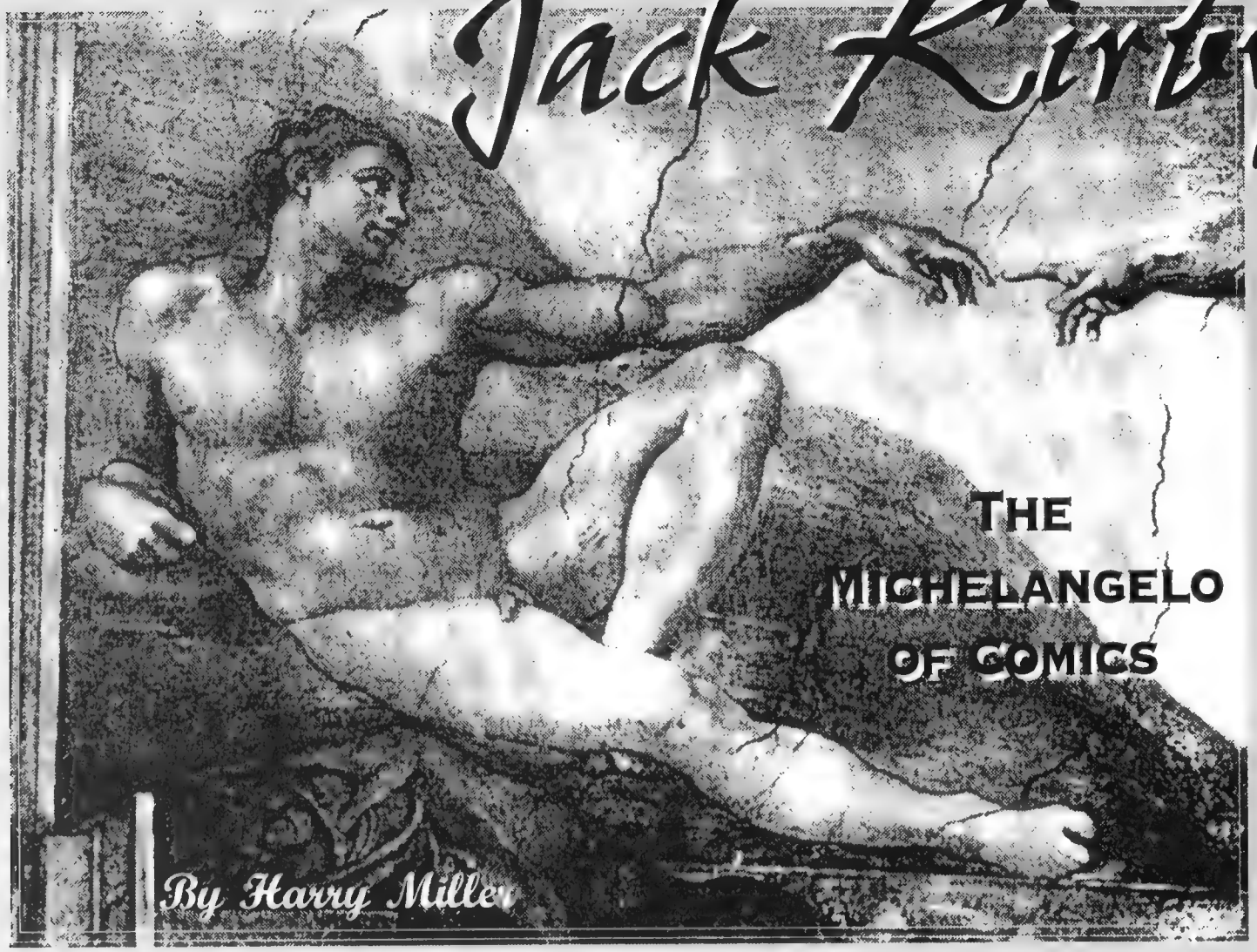

By Harry Miller

It's most difficult to put into words what Jack Kirby meant to me. I might refer to him as "divinissimo," the most divine, inspired one, as the noted biographer Giorgio Vasari liked to call Michelangelo. I could do the usual and point out the obvious – that Jack Kirby was arguably the most prolific and creative genius in the entire history of comics. I could list and enumerate the many characters he created and comics he brought into being with his mind and hands. But most in comics fandom already know that.

I could try to explain how I, as a former art history professor, see his work as filling a special niche within the total context of mankind's cultural history. But most whose interest is in comics do not want a lesson on comics' place within the broader history of art. So instead, I'll attempt to explain simply that what makes Jack Kirby, the man, and his art have a very special place in my mind by describing him in terms of recent comics history and the current world view in which pervades both comics and the society we live. Hopefully, that will make my thoughts about the man more relevant to today's comics fans.

As anyone who has ever been blessed with the privilege of meeting Jack Kirby, I think of him first and foremost as a friend, a very special presence, despite his supreme stature as a creative genius in his field. Once I had

Above: Michelangelo: The Sistine Ceiling Frescoes: Adam receiving the Will (1509-1510)

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met him, his creations, great as they are, took on a secondary importance to the man. You may ask why?

In today's world, Jack's attitude toward life and others stood out like a beacon in the darkness. He was always grateful for everything he had: his country, his family, his work. Unlike many others who today are so self-concerned that they focus on ego problems, defending themselves and blaming all their failures on society or others, their spouses or cohorts, Jack was clearly humble and grateful for what he did have, attributing his success and accomplishments in large part to others. Whereas others see fit to play the role of victims and/or victimizers, Jack was a true victor and champion, defending not his own ego, but Truth, Justice, and, yes, "The American Way," or at least, what used to be deemed the American way, when the difference between right and wrong, the heroes and the villains, was less obscured by the self-serving paralogical thought process that has caused many to lose sight of the Dream Jack Kirby kept before him when he worked. As the Mariah Carey song says, "The Hero Lies Within." Jack was a true hero!

As a creative genius in the comics art form, Jack has a place that I like to think of as in some ways similar to that of the famous Italian Renaissance artist, Michelangelo. Like that great artist, Jack's art is renowned for its power, dynamic visual tension and spectacular treatment of the subject. So highly regarded was Michelangelo that for the latter half of the 16th century, numerous artists tried to replicate the genius of his style. The results? A deluge of insipid, vacuous art that was all posture and no substance! The art of those "hangers-on" from that period is referred to in art history books as "Mannerism."

Today, in the profusion of pin-up, portfolio comics that fill the shelves, we see the work of a similar group of Mannerists! But today, this mannered style largely devoid of content can be traced to the influence of today's Michelangelo, the Michelangelo of comics, Jack "King" Kirby. Of course, neither the post-Renaissance Mannerists nor today's comics Mannerists hesitate to borrow from other truly creative sources available.

In addition to the widespread influence that both Michelangelo's and Kirby's art has had, it seems as though the two worked in a somewhat similar manner, as was brought clearly to my attention in Mark Evanier's excellent piece (CBG #1059), "The King and I." To quote Mark, "He would lay out a page with a few ever-so-light lines: lines that wouldn't mean a thing to anyone else. And then he'd just start drawing, usually filling in, left to right, as if he could see it all on the paper and only needed to trace it in graphite."

Of Michelangelo it was said that so complete was his vision of the form "trapped" within the marble block that rather than first drawing on the stone and blocking in the basic form of the statue, he would merely start carving at the top, chipping away all the excess stone in order to reveal the statue trapped within the block. Thus, the two artists worked in what was a similar, unusual manner.

Although I might refer to Jack Kirby

as the Michelangelo of comics, certainly there was and still is only one Jack Kirby. Just as the great Renaissance genius raised the art of his time to a new, unequaled level, Jack Kirby raised the art of his time to a new, unequaled level. It is most appropriate that this new level in comics was achieved by an individual who clearly realized the importance of making his designs and particularly his figures truly sculptural, almost three-dimensional. After all, comics, although it is a "sequential" art form, is first of all a "plastic" art – i.e., it is created to exist and be experienced in terms of a spacial sequence of panels. Unlike the "performing" arts, created to exist and be experienced in terms of time, ballet and motion pictures for example, the plastic arts allow a person to have a "hands on" control as to how he/she will deal with the art.

Certainly both Michelangelo and Jack Kirby were masters of plastic art forms that met the cultural needs of their times. Both were concerned with artistically depicting stories that expressed important cultural values. Only one did it with sculpture and painting, the other with the modern art form of comics. I can't help but feel that in many ways these two great geniuses had much in common.

Today, the very same thing that Giorgio Vasari wrote about Michelangelo might be said about Jack Kirby. (Vasari's book, "The Lives of the Artist," dated 1568, was the precursor of all modern biographical dictionaries in the arts.) Vasari wrote of Michelangelo: "Certainly he was sent into the world to be an example to men of art, that they should learn from his life and from his works; and I, who have to thank God for felicity rare among men in our profession, count among my greatest blessings that I was born in the time when Michael Angelo (sic) was alive, and was counted worthy to have him for my master, and to be treated by him as a familiar friend, as every one knows."

I, in like manner, am glad that I have had the privilege to know not only the genius of Jack Kirby's work, but the love and humanity of the man.

Jack Kirby's New Gods
(©1984 DC Comics, Inc.)

"Here in space is the element that nourishes the seed. Here it will exercise all its power and wisdom. From its protective nimbus, it looks out upon the universe – It's home ..." *2001: A Space Odyssey*
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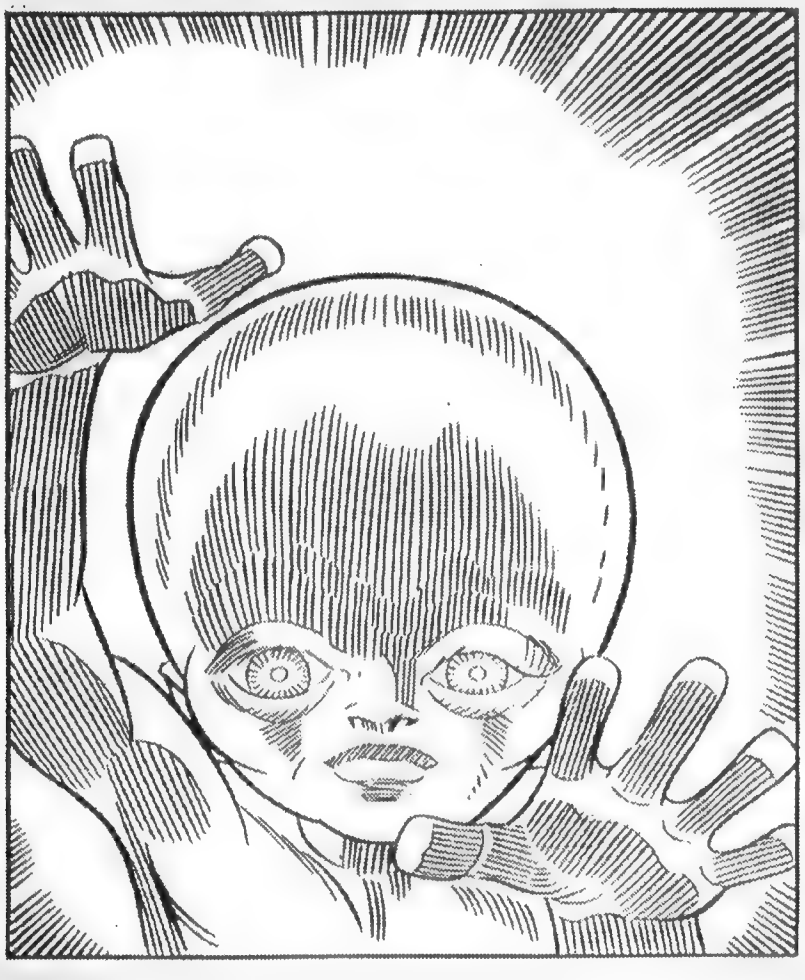

Harry W. Miller is a retired professor of art and art history who serves as the coordinator for the Christian comics APA, Alpha Omega. Those wanting information about the APA should send an SASE to him c/o Comics Source, *Box 2512, Chattanooga, TN 37409.*

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93,100	21	35		
97-99,110,111,125	12	20		
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Brief Lives

Stars & Stripes Comics

By Ron Goulart

Editor's Note: In this occasional department we'll be looking at Golden Age titles that didn't thrive, brave entrants in the newsstand sweepstakes that failed to find success and folded after a few issues.

This bimonthly Centaur title came and went in 1941, in the months immediately preceding the United States' entry into World War II. The first issue of *Stars & Stripes Comics* was indistinguishable from a regular number of *Amazing-Man Comics* and contained a similar lineup of heroes. The title logo was red, white and blue and the cover was a mixture of patriotism and war jitters. Handsomely rendered by Paul Gustavson, it showed the main characters marching toward the reader across the sky above a war-torn European town. Amazing Man was in the lead with Minimidget perched on his shoulder. Flanking him, and each carrying a fluttering American flag, were the Shark and the Iron Skull. Mighty Man and Reef Kincaid brought up the rear.

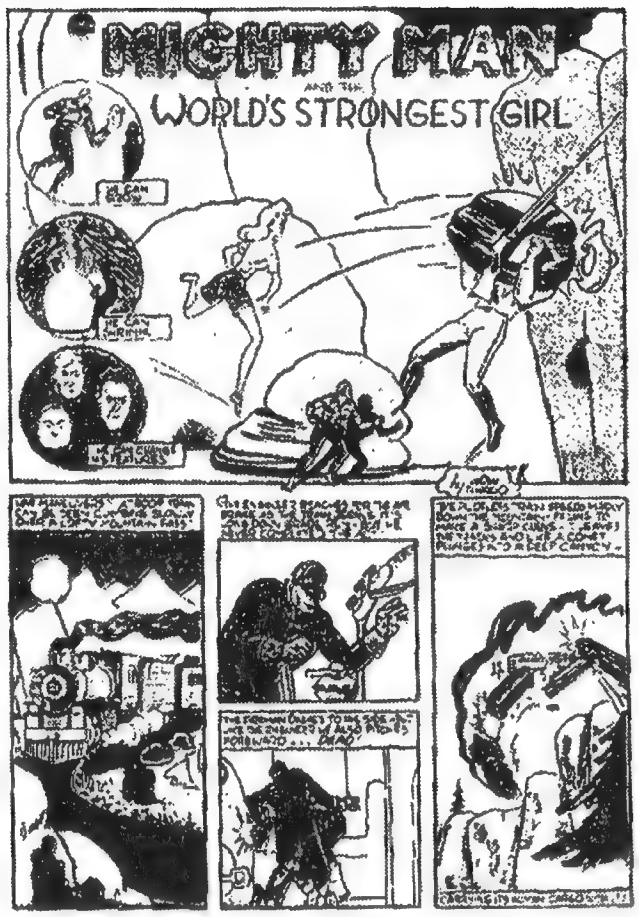
None of the eight features to be found inside *Stars and Stripes #2* (there was no #1) dealt with war or flag-waving. The Shark, who was Centaur's answer to the Sub-Mariner, did, however, have a run-in with saboteurs who were detroying defense plants and bombing American cities. Their leader was a diminutive fellow named Von Lougg, who possessed the interesting ability of being able to disassemble and reassemble himself at will. He could detach his head, hands, legs, etc. An entertaining and sometimes distracting knack, to be sure, but of little practical value in his battle with the "amazing undersea creature."

On the cover of issue #3, also rendered by Gustavson, Amazing Man was seen saving a bridge that a U.S. Army convoy was moving across by catching an aerial bomb in his bare hands. In the background, a single Nazi soldier can be seen shooting at him to no effect. Inside this second issue only Amazing man has anything to do with war. His longtime rival the Great Question, now for some reason calling himself the Great Que, has put together a private army and declares war on the United States. Interestingly enough — and this issue hit the stands sometime in May 1941 — he begins his assault with a bombing raid on Hawaii. "How did the evil enemy," asks a caption, "approach Hawaii without warning?" Amazing Man, in just 10 pages, manages to thwart the Great Que and persuades him to call the whole thing off. "But what new devilish plan," worries Amazing man in the final panel, "is he

going to work out next??"

This issue also introduced a new costumed character named the Black Panther. Since this was much too early for any sort of ethnic hero in comic books, he was simply a fellow who dressed up in an animal skin to fight crime. Gustavson drew him in his one and only appearance.

Finally, in #4, the magazine introduced a trio of heroes known as the Stars and Stripes. Drawn by Myron Strauss, a disciple of Lou Fine, the feature dealt with Pepper, Van and Whitey — newspaper correspondent, society playboy and diplomatic attache respectively in civilian life. After escaping from a European concentration camp, the three "set forth to battle saboteurs, spies and all enemies of America." Their costumes were unique, since they "decorated their concentration camp uniforms with red, white and blue." The trio was only able to carry on its patriotic activities for three issues before the book folded. The final two issues of *Stars and Stripes Comics*, by the way, are both numbered 5.



The STARS and STRIPES
PATRICK O'HENRY, NEWSPAPER CORRESPONDENT BENJAMIN FRANKLIN ALLEN D. DIPLOMATIC ATTACHE AND VANCE STUYVESANT III SOCIETY PLAYBOY WERE EACH FRAMED INTO A CONCENTRATION CAMP AT THE OPENING OF THE SECOND WORLD WAR. THEY JOINED FORCES, ESCAPED AND CAME TO AMERICA. THEIR RETURN DEMANDED BY THE FOREIGN NATION WHICH HAD IMPRISONED THEM. THE THREE YOUNG MEN ARE FUGITIVES FROM JUSTICE. DETERMINED THAT THE CONDITIONS WHICH BROUGHT ABOUT THEIR UNFAIR TREATMENT SHALL NEVER BE DUPLICATED IN THIS COUNTRY, THE THREE DECORATED THEIR CONCENTRATION CAMP UNIFORMS WITH RED, WHITE AND BLUE AND SET FORTH TO BATTLE SABOTEURS, SPIES AND ALL ENEMIES OF AMERICA AS-
The Stars and Stripes.

ONE NIGHT IN A CANADIAN MILITARY PRISON CAMP WHERE WAR PRISONERS ARE HELD...
PSST! TONIGHT IS DER NIGHT COUNT AJAX IS COMING!
ALL OVER CAMP THE FURTIVE WHISPER GOES AROUND. EXCITEMENT FILLS THE AIR.
AN HOUR LATER....
LOOK AT THE SIZE OF THAT PLANE I'VE NEVER SEEN ANYTHING LIKE IT IN MY LIFE!
SHE'S GOING TO FLY LOW OVER THE CAMP TOO

As 1941 progressed, the book began to pay more attention to war themes in its stories. In the November issue, for example, the Stars and Stripes gang tracks down Nazis who've escaped from a Canadian prison camp, an alien superhero known as Doctor Synthe journeys to Greece to destroy a goodly bunch of Nazi Luftwaffe planes and Amazing Man himself squashes saboteurs intent on destroying food supplies intended for Britain.

In the home front stories, it was the same mixture that could be found over in *Amazing Man Comics*. Mighty Man, who was a Plastic Man type who could grow, shrink and change his features, busied himself with his longtime enemy, a pretty blonde criminal known as the Witch. There was a peripheral allusion to the world situation in one story, wherein the Witch tries to hire for $50,000 a man she believes to be an impoverished fifth columnist to find out the secret of Mighty Man's abilities. And in the later yarn MM teams up with "the World's Strongest Girl," also known as Super-Ann, to prevent the sabotage of troop trains.

Minimidget was a hero of Doll Mann proportions and his partner was a teeny weeny lady named Ritty. John F. Kolb was the artist-writer and their adventures involved them with everyday sorts of crimes and misdemeanors. The Iron Skull, an android with a very strange nose, fluctuated between catching bank robbers and going after Nazi spies. Sam Gilman, much less talented than the Bill Everett he sometimes assisted, drew most of the Skull's escapades. He did the one where Nazis invented a ray that would solidify the Iron Skull's entire body.

The fifth and final issue of *Stars and Stripes* was cover dated December 1941.

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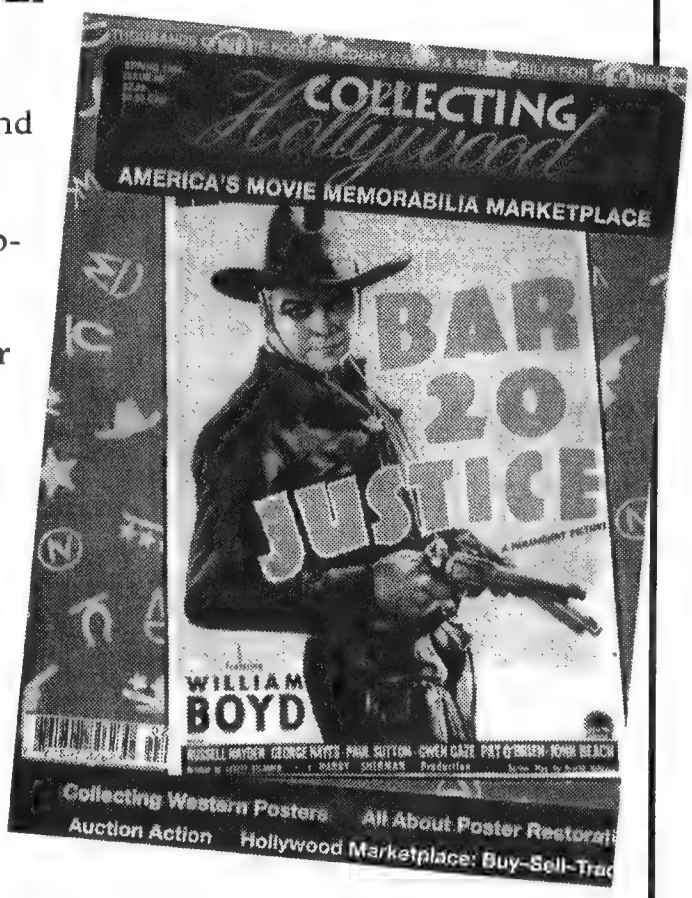

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The Invasion of THE PROSE WRITERS!

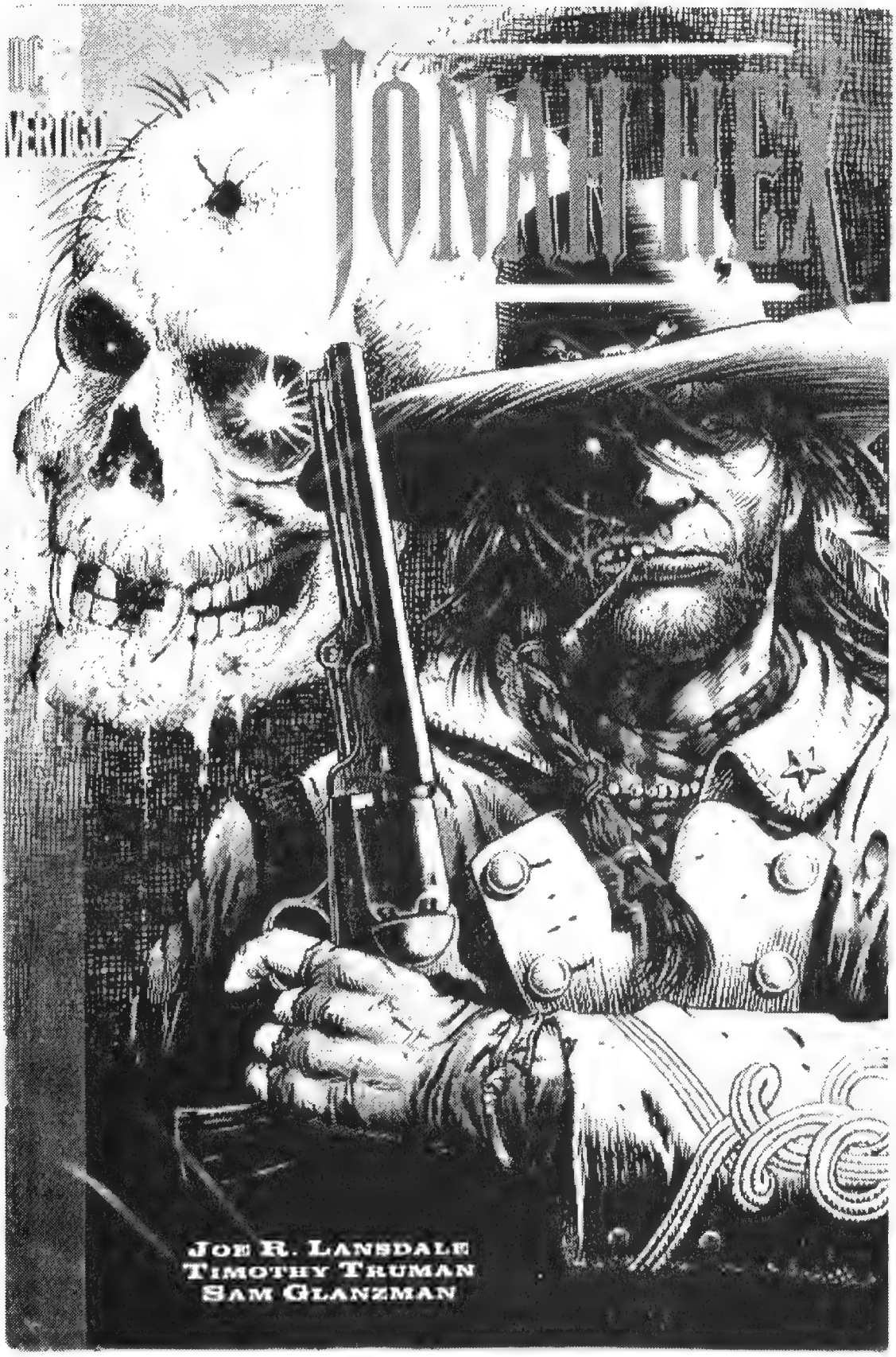
Comic books, as we know them, are a young medium, created just over 60 years ago — less than a single lifetime. It's still easy to look back and see where they came from.

The sequential art comes from newspaper comic strips, of course — themselves not quite a century old. The stories, however, owe as much to the pulps as to anything else — in particular, to the adventure and science fiction pulps. The larger-than-life heroes, the villainous mad scientists, the robots and death rays and so on that populated the Golden Age comics were lifted straight from the pulps of the day.

It's hardly surprising, then, that some of the first comics writers and editors came out of the pulps, or from other prose sources. Otto Binder, scripter for the original Captain Marvel, was a regular in the SF pulps; Julius Schwartz, who edited at DC Comics for darn near the company's entire history, started out as an SF fan and literary agent. Alfred Bester, Mickey Spillane — plenty of well-known prose writers scripted comics in the old days.

But by the mid-1950s, this was changing. The comics had had time to develop their own eager young writers, and the pulps were dying out. The connections between comics and prose SF largely faded away, and for the next 30 years, comics were written by people who had started out in comics.

By Lawrence Watt Evans



Horror writer Joe Lansdale has recently scripted a five-issue western/horror miniseries, Jonah Hex: Two-Gun Mojo, *for DC's Vertigo imprint.*

Recently, though, there's been a resurgence of crossovers. Maybe it's because comics are getting more respect these days; maybe it's because they're paying better; maybe it's because novels are paying worse; or maybe it's just because we've got authors who have grown up enjoying both, but we've recently had several prose writers take up scripting comics.

Back in 1989, Carol Kalish, then running the direct sales department at Marvel Comics, decided to try an experiment — a comic-book shared world SF anthology. The result, created and edited by Kurt Busiek, was called *Open Space.*

It was not a great commercial success, and ran into resistance within Marvel as well, resulting in cancellation after four issues — but during that brief run the title had published stories scripted by SF/fantasy authors such as Will Shetterly, L. Neil Smith, Joe Clifford Faust, Barry Malzberg, Judith and Garfield Reeves-Stevens, Charles de Lint, S.N. Lewitt, and myself.

That seems to have been an end of any interest Marvel had in using prose writers (with two exceptions), but other companies picked up the slack.

The two exceptions

The major one is the "Barkerverse" — comics based on the work of horror writer Clive Barker, not actually scripted by Barker but based on his concepts and characters and set in realities of his invention. There have been several of these, more than I can keep track of, including an entire imprint called Razorline.

The minor one is the Marvel/Epic series *Tekworld*, scripted by Ron Goulart and based on the series of novels credited to William Shatner. That's rather a special case, though, since it's derived from the prose work and is not original to comics.

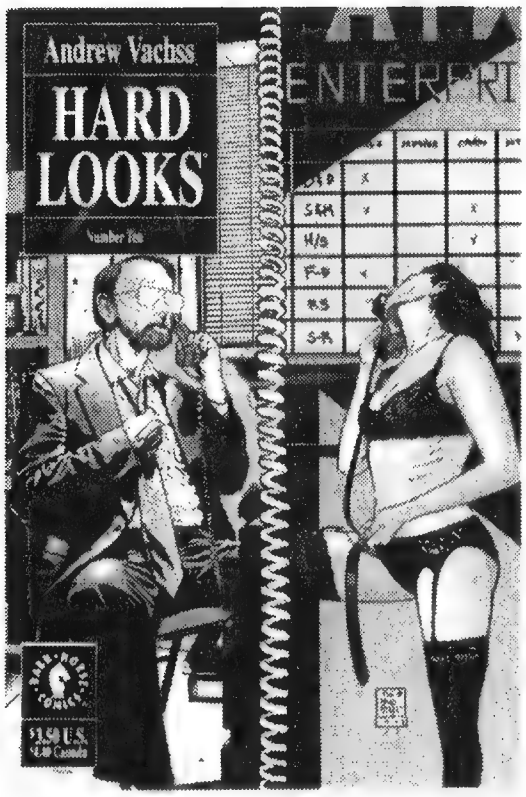
Another special case is the *Star Trek* comic books. When the series was handled by Gold Key or Marvel the scripts were produced by ordinary comics writers, but for the past ten years the Trek universe has been handled by DC Comics. DC has used some of the established Trek novelists as scripters — Diane Duane, Peter David, Howard Weinstein, and Michael Jan Friedman. Even longtime Trek editor, Kevin Ryan, has worked on the comics, as have two of the actors, John de Lancie ("Q") and Walter Koenig ("Checkov").

(Another actor who's taken up comics scripting is Bill Mumy, but he's never written prose that I know of.)

In general, DC Comics seems to like the notion of bringing in prose writers. Starting in February 1990 — about the time *Open Space* #2 was appearing — DC published an eight-issue miniseries entitled *Time Masters*, in which SF writer and original cyberpunk Lewis Shiner reworked an obscure old DC character, Rip Hunter.

From that, Shiner went on to create *The Hacker Files*, an ongoing DC title that started in August '92.

Larry Niven took an interest in Green Lantern, and scripted a one-shot special, *Green Lantern: Ganthet's Tale*,



Mystery/suspense writer Andrew Vachss has done a series entitled Hard Looks *similar to his prose work.*

in '92. More recently, Niven served as an idea man for Malibu's "Ultraverse" line of superhero comics.

And horror writer Joe Lansdale has recently scripted a five-issue western/horror mini-series, *Jonah Hex: Two-Gun Mojo*, for DC's Vertigo imprint.

Perhaps, though, Niven and Lansdale are really just doing more of the dabbling that went on when Harlan Ellison wrote a Batman story, or Samuel Delany scripted Wonder Woman.

You can't say that about some of the other Vertigo writers. Nancy Collins, author of *Sunglasses After Dark*, has just finished a two-and-a-half year run writing *Swamp Thing*; Rachel Pollack, author of *The Unquenchable Fire*, is well into her second year on *Doom Patrol*. This isn't dabbling.

And then, of course, there's that obscure British magazine writer, NeilGgaiman, who DC took on back in the '80s. His creation, *The Sandman*, is now the flagship title for the whole Vertigo line, a critical and commercial success generating spin-offs and merchandise of all sorts. Just about any comic book Gaiman scripts is a hit — so much so that people tend to think of him as a comics writer who dabbles in prose, when the truth is that he wrote prose first.

Elsewhere in the comics industry, Dark Horse Comics has been happily buying scripts from prose authors. Mystery/suspense writer Andrew Vachss has done a series entitled *Hard Looks* similar to his prose work, and has crossed one of his established characters over into the licensed movie spin-off, *Predator: Race War*. The anthology title *Dark Horse Presents* has bought scripts from fantasy novelists Charles de Lint, Jane Yolen, and myself.

In short, prose writers are working in comics more now than at any time since the 1940s — presumably because comic books are getting more respect and providing more room for experimentation than ever before.

Does this mean that comics writers are getting more respect? Are some of them moving the other way?

Well, yes, to some extent. To name three examples, Peter David, mentioned above as a Star Trek writer, started out in comics, and that's still where he makes his living, but he's also written several fantasy novels.

John Byrne, who started out as an artist and then began scripting, has now progressed to prose, with two horror novels to his credit.

Chris Claremont, longtime X-Men scripter, has written science fiction novels.

Perhaps what's most interesting about these recent movements back and forth is that there seems to be little correlation between success in the two media. The hottest comics writers have not been wildly successful in prose; Byrne's *Fear Book* and Claremont's *First Flight* weren't failures, by any means, but they didn't set any sales records. And big-name prose writers have not meant big hits in comics — Niven's Green Lantern story is generally dismissed by comics fans as being only so-so, and Nancy Collins' run on *Swamp Thing* has drawn mixed reviews.

It would seem that there may be less overlap than one might guess in the skills needed for scripting comics and the skills needed for writing novels.

And, perhaps, judging by sales figures, there's less crossover between SF fans and comics fans than those of us who love both might like!

Open Space was a SF anthology created and edited by Kurt Busick in 1989.

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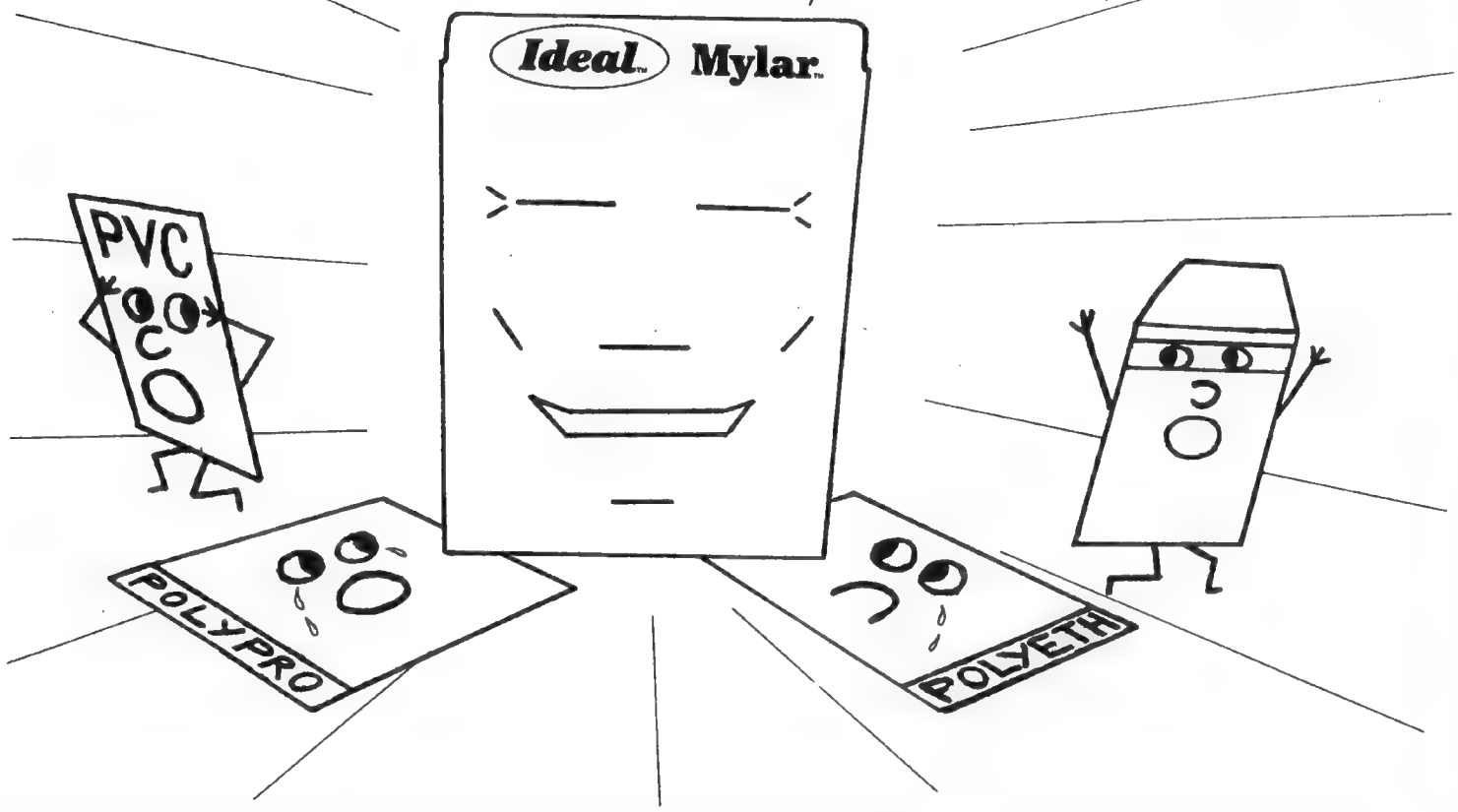

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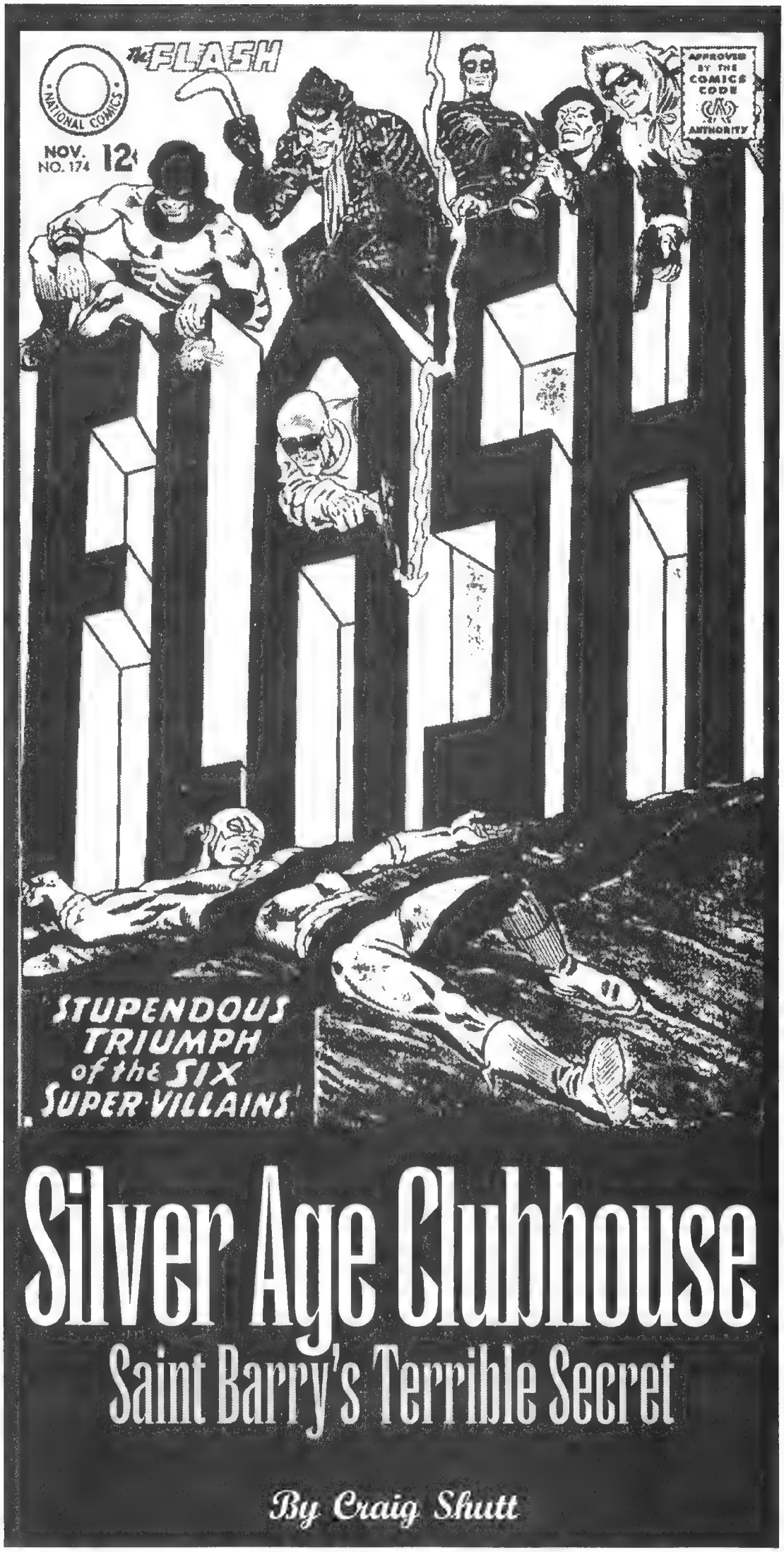

Silver Age Clubhouse

Saint Barry's Terrible Secret

By Craig Shutt

Welcome to the Silver Age Clubhouse. In here, we eat our Tootsie Pops, wear our X-ray specs, read those great old 1960s comics, and argue over such key concerns as who was stronger, the Hulk or the Thing.

This time out folks, I've got a confession to make. I've always been a big fan of Barry Allen. He's the real Flash — don't even try to tell me differently — and I enjoy his stories immensely.

But today, while everyone's swooning over the crew-cutted galoot as if he's some kind of saint, there's one thing that just keeps nagging at me.

Barry Allen, that upright, four-square guy, did his wife wrong. That's right, he did, it's true. Because after Barry married Iris West, he refused to reveal his secret identity to his wife, best friend, and life-mate.

It's one of those Silver Age moments we starry-eyed fans probably would just as soon gloss over. Kind of like the source for the lighting bolt that originally gave Barry his powers in the first place. Don't even get me started on that one.

Even worse than keeping mum about his true identity is the fact that Barry had plenty of opportunities to reveal it. Plenty. And he blew it big-time at every turn.

Let me give you a few highlights of this sad story and see if you don't agree. I don't mind doing it, to tell you the truth, because it's a fun subplot running through several year's worth of stories. It also includes the intervention of one of my favorite Earth-Two characters, who finally makes Barry agree to reveal his secret on his first wedding anniversary. What a guy.

Barry's life certainly would have been easier if he'd done the honorable thing and revealed all after the nuptials, which took place in Flash #165 (November 1966).

After all, he did promise to do just that back in "The Super-Hero Who Betrayed The World" in Flash #156 (November 1965). Alien bad guys reveal his identity to the world — which includes Iris — during their dastardly plot to take over our world.

After beating back the aliens (you knew who was gonna win, right?) Barry asks Iris if he should attempt a dangerous method of removing the knowledge of his true identity from everyone's head.

THE NEXT MORNING THE INVITED GUESTS ARE GATHERED IN A SPECIAL WAITING ROOM IN THE CHURCH WHERE THE CEREMONY IS TO BE HELD...
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WALLY WEST'S PARENTS.
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IRIS COULDN'T MARRY A FINER MAN IN THE WHOLE WORLD!
MRS. RITA DESMOND, AL'S WIFE.
AL DESMOND, FORMERLY MR. ELEMENT, WHO RENOUNCED HIS OLD CRIMINAL WAYS, AND IS NOW A FIRM FRIEND OF BARRY AND IRIS.
DAPHNE DEAN, MOVIE STAR AND CHILDHOOD FRIEND OF BARRY'S.
I'M SO ABSENT-MINDED I WAS AFRAID I'D MISS MY DAUGHTER'S WEDDING! BUT I MADE IT!
WALLY WEST (ALIAS KID FLASH), IRIS'S NEPHEW.
DEXTER MYLES, EX-SHAKESPEAREAN ACTOR, NOW CURATOR OF THE FLASH MUSEUM, AND A GOOD FRIEND OF BARRY AND IRIS.
PROFESSOR WEST, IRIS'S FATHER.
I WONDER IF BARRY HAS TOLD IRIS THAT HE'S THE FLASH?

Barry's big day finally arrives in Flash #165 (November 1966), and like Wally (Kid Flash) West, we readers are wondering when the knucklehead is going to reveal it all. Don't hold your breath.

Mera knew Aquaman's real identity when they got hitched, didn't she? Okay, another bad example.

But what about the Invisible Girl and Mr. Fantastic? Okay, bad example. But what about the Wasp and Yellow Jacket? Oops, that's a really bad example.

The point is that revealing his secret when he popped the question not only would have shown his trust in Iris, but it would have turned his life into a virtual bowl of cherries.

First of all, if Barry had revealed it when he proposed, he might have been married in issue #161 (May 1966) during "The Case of the Curious Costume." In that issue, the wedding was all set—Iris even told Barry that it would be an hour earlier than it actually was scheduled, just to overcome his usual slow-pokeyness.

But, well, something comes up. Or, as one of my all-time favorite captions puts it: "Taking a moment off on his way to his wedding to chase a supersonic turtle, the Flash hurtles into another dimension where —." You don't read captions like that in comics these days, lemme tell ya.

When he does show up at the church, he's five hours late. Iris is so peeved she throws her bouquet at him, calls off the wedding, and storms out. It takes seven pages to get things back on an even keel.

During those pages, Barry once again changes to Flash before Iris's eyes and flashes around. "Well Iris!" Barry admits later. "Now you know all about me. You know who I really am! You know that I am really — what are you staring at?"

She's staring at Barry, who she thinks is dressed up as the Flash. She even talks herself out of believing she saw him flashing around. And does our crew-cutted crook-catcher take this opportunity to set her straight? Nope. That would be too easy.

Nope, he clams up. He's still keeping mum as he drives off on his honeymoon in issue #165. "The truth is I'm still not sure whether or not to tell Iris that I'm the Flash!" he thinks. "Tell me, reader—what would you do if you were in my place?"

I'd stop acting like a nitwit, Bar, and tell my wife, best friend, and all that jazz exactly what she's gotten herself into. Before you get into hot water.

If he had followed that cunning plan, he would have avoided all kinds of problems, such as the ones he ran into in Flash #168 (March 1967), when one of the Green Lanterns disappeared. In addition to finding out why the heck his good bud Hal Jordan has disappeared, Barry has to keep his wife from becoming p.o.'d at his own extended absences.

"Naturally, Barry, I knew when I married a police scientist that emergencies might sometimes cause him to act mysteriously," Iris tells him as she serves him Sunday brunch. "But please don't overdo it, that's all I ask."

"She really is a doll, my wife!" Barry thinks smugly. And you're really a nitwit, Barry. Or had I mentioned that already?

Things finally come to a head in The Flash #173 (September 1967), thanks to the level-headed Joan Garrick, the wife of the Earth-Two Flash.

"No doubt Barry thinks he's protecting Iris by not telling her," Joan tells her husband Jay, giving Barry a lot more credit than he deserves. "But he's wrong! Above all, a wife wants to be trusted! Someone ought to tell Barry that."

Joan elects herself as the best candidate to set him straight. So along with Jay, she makes her first trip ever to Earth-One and meets Iris and Wally West. Good thing the two of them went, because Barry's gone missing.

When they get that straightened out, Joan gives Barry a good talking to. Thoroughly chastened, he promises to reveal his secret on his first anniversary. Jumping jets, that's next issue!

In Flash #174 (November 1967), Barry's got his hands full with the "Stupendous Triumph of the Six Super-Villains!" But when he works through that, there are still three panels left for the big announcement.

Amazingly, Iris isn't surprised. "I've known all along that you were the Flash — from the very first day of our marriage!" she tells her stunned husband. "Yes, you talk in your sleep! You've revealed the truth to me scores of times during the past year. But I thought it best not to mention it, since you seemed so intent on keeping it a secret! So I pretended not to know!"

"Odd," Barry thinks. "In a way then, I kept my vow. Our wedding day was indeed Flash-revealing day!"

Yes, in a way, Barry, you did keep your vow — because your wife is willing to believe that her husband isn't just dreaming that he's the Flash. So she's keeping his own secret a secret from him and assuming his secret is his secret, if you see what I mean.

To my way of thinking, that doesn't exactly let Saint Barry off the hook.

Got a comment or question to tack up on the bulletin board in the The Silver Age Clubhouse? Send it to COMICS SOURCE at 2401 Broad St., Chattanooga, TN 37408, and maybe we'll discuss it at an upcoming meeting. That is, if our Atomic Submarine hasn't arrived in the mail yet.

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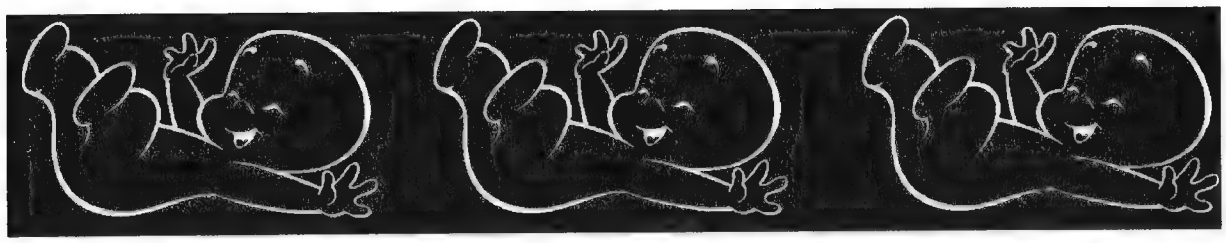


Harvey Comics

Introduction to the Harvey World

By Mark Arnold

Harvey Comics may be the least understood of all comic book companies. While other companies like Marvel and DC have their devoted fans, Harvey Comics remain the most often ignored comics. This is primarily because of the bulk of Harvey's output, especially what is memorable to most people about them, is its humor titles geared toward children. Evidence shows that Harvey's humor comics are seldom offered for sale in print ads or even listed in most price guides, due to their supposedly low demand.

What I intend to accomplish is to make you aware of what the Harvey humor line has to offer and to show you that there are more to humor comics than just ducks drawn by Barks and that all ages can enjoy these comics.

I would like to give you a listing of Harvey's "big 12," an affectionate term to describe the 12 Harvey characters that had titles named after them. These are Baby Huey, Casper, Hot Stuff, Jackie Jokers, Little Audrey, Little Dot, Little Lotta, Richie Rich, Sad Sack, Spooky, Stumbo and Wendy. These characters comprise what was later known as the "Harvey World."

For those unfamiliar with these characters, let me introduce you to them:

Baby Huey – Baby Huey was developed by Marty Taras at the Famous/Paramount animation studios in the 1950s. Nicknamed "the Baby Giant," Huey was a baby duck who towers over his father, and gives him immense grief. The first appearance and origin of Huey is documented in St. John's *Casper, the Friendly Ghost #1.* He went on to star in 11 animated cartoons from 1951-1959. Huey spun off into his own title in 1955, and was soon joined by "Baby Huey in Duckland" and "Baby Huey and Papa."

Casper – Everyone must know of Casper, the Friendly Ghost, but most people are more familiar with the series of Famous/Paramount animated cartoons than with the comic books. It's true that Casper was one-dimensional in the movies: constantly in search of a friend, and inadvertently scaring everyone in the process. But in the comic books, especially those published in the early '70s, Casper appeared in many adventure stories, usually drawn by Warren Kremer, that easily rivaled some of Barks' best work. The character of Casper was based on a story by Joe Oriolo and developed by Seymour Reit, but it was Kremer who gave Casper the look that made him famous.

Hot Stuff – The Little Devil was Harvey's in-house answer to Casper, by continuing the trend of creating harmless versions of usually terrifying monsters, in this case, a devil. However, Hot Stuff is much more mischievous

than Casper and has much more in common with another Harvey ghost, Spooky. This is no surprise as the bulk of both Spooky and Hot Stuff's adventures were penned by Howard Post. His first appearance was in 1957 in his own title, eventually spinning off "Devil Kids," "Hot Stuff Sizzlers," and "Hot Stuff Creepy Caves."

Jackie Jokers – Jackie is billed as "The Clown Prince of Comedy," and this is a fairly accurate summation. Jackie started in his own title in 1973, but after four issues this title was shelved and replaced by "Richie Rich and Jackie Jokers," which had a successful run for many years. The majority of Jackie's adventures were drawn by Ernie Colon, who had a hand in the character's creation.

Little Audrey – Audrey was one of two Harvey characters who started their titles with St. John Publishing, the other being Casper. Also like Casper (and Baby Huey for that matter), she began as a Famous/Paramount animated cartoon, before attaining new life as a comic book star. Audrey's adventures are similar to those of Little Lulu and no wonder, since Audrey was originally created to replace Lulu in the animated cartoons so as to not have to pay royalties. Audrey spun off into "Little Audrey and Melvin" and "Little Audrey TV Funtime." Most of her efforts were drawn by Kremer or Post.

Little Dot – Dot began as a supporting feature for Sad Sack. Her

stories fall into three major categories: 1) her obsession with dots; 2) her friendship with Little Lotta; and 3) her adventures with her endless supply of uncles and aunts. She is Harvey's first major female star and eventually her popularity began "Little Dot's Uncles and Aunts" and "Little Dot Dotland," spun off from her own title. Most of her tales are drawn by Sid Couchey.

Little Lotta – While Dot is obsessed with dots, Lotta is obsessed with something more common to us, food. Stories revolve around Lotta's constant cravings that don't so much make her fat as give her superpower strength, an attribute that allows her to be more powerful when occasionally dressed up as Leaping Lotta. Lotta has appeared in comic for more than 40 years, usually as a supporting feature for Richie Rich or Little Dot, but she did earn her own title in 1955, as well as a spin-off, "Little Lotta in Foodland."

Richie Rich – The Poor Little Rich Boy is perhaps Harvey's most famous creation. He certainly spawned more spin-off titles than any other Harvey character. In fact, at over 35 titles, he is the leading champion of spin-off titles of any comic book character, period! Richie's adventures usually have a "money" element to them, but during the late 60s through the mid-70s, Richie's adventures were more spy-oriented like James Bond. These issues make for very riveting reading. Richie's still published today and will soon be the star of a major motion picture.

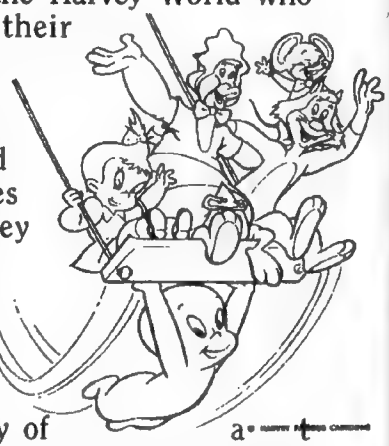
Sad Sack – Created by Army Sgt. George Baker, Sad Sack appeared as a comic strip in "Yank Magazine," then later as a Sunday newspaper strip before finally settling down in his own Harvey Comic. So popular was this unlucky army man, that he appeared in numerous spin-off titles. Although Sad Sack was drawn by many artists, Fred Rhoads is considered by many to be the definitive artist on the title.

Spooky – The Tuff Little Ghost also has Famous/Paramount origins and is the antithesis of Casper. All he wants to do is scare people. Spooky spun off into "Spooky Spooktown," "Tuff Ghosts," and "Spooky Haunted House." Most of his adventures were either by Post, Kremer or Dom Sileo. He first appeared in "Casper, the Friendly Ghost" #10 in 1953.

Stumbo – Stumbo the Giant was a mainstay in the "Harvey Hits" series for many years, before finally graduating to his own title, "Stumbo Tinytown," in 1963. He first appeared as a backing feature for Hot Stuff, a position that Stumbo holds to this day. All of Stumbo's stories were drawn by the marvelous Warren Kremer, "the" premier Harvey artist. If you want to see Kremer at his finest, check out this character for the fine examples of detail work of the little people who surround Stumbo.

Wendy – The Good Little Witch is essentially that, but does get herself into more mischief than her buddy, Casper. Originally drawn by Steve Mufatti, then Kremer, Post and Taras, Wendy has appeared in her own title, as well as "Wendy Witch World," and backup feature for Casper and Spooky in their titles. She originally appeared in the Famous/Paramount animated cartoons.

There are other characters significant in the Harvey World who never earned their own titles. They were only supporting player or had their own titles in the "Harvey Hits" series (Harvey's answer to DC's "Showcase"). Nevertheless, they are worthy of at least a mention: Herman and Katnip, Nightmare, The Ghostly Trio, Sarge, Melvin, Reggie, Dollar, Gloria and Cadbury.



I hope by introducing the Harvey characters to you, you may make an effort to read these quality books. The best issues to get were published between 1955 and 1964 with Richie Rich and Casper titles from the 70s a good selection, as well. Many of the fine artists are mentioned above, but the stories were written by people like Charlie Strauss, Ralph Newman, Stan Kay, Jim Miele, Lennie Herman and Carl Wesler.

Pick up a Harvey Comic, you may be surprised.

Editor's note: Mark Arnold is the editor and publisher of "The Harveyville Fun Times!" a fanzine devoted to Harvey Comics. He has been a comic collector since 1976.

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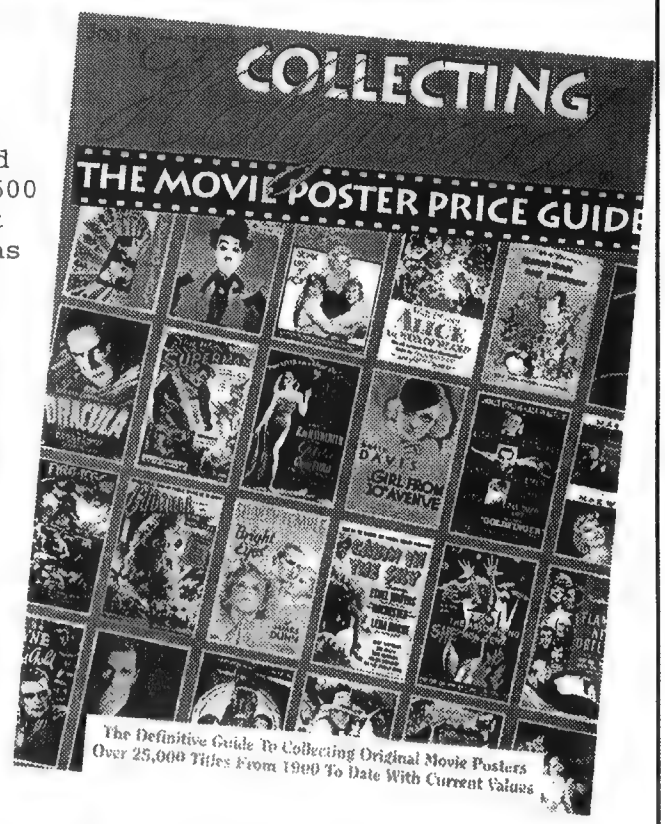
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SILVER & GOLD

Ten Silver-Age Sleepers

By Keith Contarino

I have been besieged by many of you out there to clarify my feelings on Silver Age in general and Marvels in particular since the publication of a few of my articles concerning good values in Golden Age books.

Marvels went up in value so dramatically over a short period of time that they eventually had to slow down, which they have. Key issues have become almost obscenely expensive in high grade and above a lot of people's budgets even in low grade. (Who would have believed five years ago that a VG *Spider-Man* #1 would bring $1,500-$2,000 before the end of this century?) More importantly, the "common" Marvels have become extremely stagnant. Even NM copies of books like *Daredevil* 31-99 and *Avengers* 21-92 never sell. Even high grade Spider-Mans above #40 (unless major appearances like 41, 43, 44 and 50) have slowed dramatically over the last year. Late Silver Age Marvels like *Cap America* 101 up, *Iron Man* 2 up, *Submariner* 2 up, and *Hulk* 103 up likewise are very, very slow. Even the immensely popular *New X-Men* are virtually dead compared to interest four years ago. Other than 94 and GS #1, this title must be discounted heavily in order to sell.

My commenting on these facts has led some to assume I think Marvels are now poor investments and there are no longer any good deals left in Marveldom. Not so! While no one would dispute the above facts, there still exist many undervalued Marvels. Even the slow, somewhat over-guided books are still a good investment if bought at the right price. Much of this has to do with the need for a price guide with the guts to price books accurately. With Jon at the helm of Wizard, I expect this to occur over the next year or so. Then, like in stocks, when certain books drop in guide, they will be a good investment. For example, *Avengers* #29 at its current price in Wizard isn't a good value. How many of us, however, wouldn't like to have a NM copy for $5? What is currently happening with price guides in this industry is absolutely insane. If the New York Stock Exchange prices were established by price guide gurus, it would be possible for a company to lose tremendous amounts of money, completely mismanage itself, almost go out of business and have its stock price go up. TWA might guide at $100 instead of $1 if a guru took over. As a company becomes valueless, its stock goes down. In comics, a book can have no interest, sell way below its guide price and never go down. But, that's the title of another article.

I want to look at ten Marvels that are ridiculously undervalued in all the guides. I base my choices not only on availability, and historical importance, but also on actual prices brought and what has happened to similar books in the past.

The one book that stands out as absolutely, positively, no-doubt-about-it the most undervalued Silver Age Marvel in any guide is ***Book No. 1 – Strange Tales* #110.** The staple characters of the Marvel Universe were and still are: The *FF* (1961), *Hulk* (5/62), *Spider-Man* (8/62), *Thor* (6/62), *Ant Man/Giant Man/Whomever, Henry Pym wants to be* (1/62; 9/62), *Iron Man* (3/63), *Daredevil* (4/64), *X-Men* (9/63) *Cap America* (3/64), *Sgt. Fury* (5/63) and *Dr. Strange* (7/63). Of these, only the FF, Spider-Man, Daredevil, Iron Man and – you guessed it Dr. Strange have been continuous either in their original publications or their own titles. Of course, the X-Men were continuous; but 66-93 are reprints, and the New X-Men really aren't the same. Chronologically, *Strange Tales 110* is only four months behind the *TOS* 39 and *ASM 1* (3/63) and predates *Avengers 1* (9/63), *Daredevil 1* and *X-Men 1*. As a book, its dark black cover makes it extremely hard to find above VF. In addition, many copies came off the presses with a small "Marvel Chip" on the upper 1/3 right hand side. And it's a classic Steve Ditko story. So, why does this terrific book guide for less than Daredevil 1 and Avengers 1? Why does it guide for a mere 40 percent of *TOS* 39 and—astonishingly—less than 10 percent of *Spider-Man* #1? This has got to be a $3,000-$4,000 book in true NM and is a terrific investment.

Book No. 2 - *Amazing Adventures* #1. This is the first *Silver Age Marvel* #1. It is another book very rare in VF or better. I have never seen a true NM copy but have more than one solid buyer for such a copy in the $1,500-1,800 range.

Book No. 3 - *Strange Tales* #83. Jack Kirby's classic first appearance of Grogg!!! A truly wonderful monster vs. the world that was the staple of Marvel's pre-hero books. Its dark cover adds to the difficulty of finding solid VF or better copies. I routinely sell low grades at double guide. A truly VF/NM would bring a minimum of 3X NM guide.

Book No. 4 - *Strange Tales* #89. FinFangFoom!!! The best of all the Kirby monsters. How in God's name this extremely sought after book can guide for anything less than $200 is beyond me. G/VG copies easily sell for $45.

Book No. 5 - *Strange Tales* #115. The origin of Dr. Strange. Not only this, but it has a Spider-Man appearance and Spider-Man's face is on the cover. Another 2-3x guide book now, and it should escalate rapidly over the next few years.

Book No. 6 - *Tales of Suspense* #52. The first appearance of the Black Widow. Sure, she's not a major character; but she's a great character, and this is a beautiful book, with deep

blue colors on the cover. I have been getting 3X guide for nice copies since it was $30. It still guides under $100 and is a bargain at twice that.

Book No. 7 - *Tales to Astonish* #44. Ahhh! The first appearance of Janet Pym as the Wonderful Wasp! I confess, I've been in love with her since I was 14 years old; but, hey, apparently so have a lot of other folks. This is at least a $400 book in NM. I have one copy and wouldn't sell it for 5X but have had legitimate $500 offers. This book not only is extremely rare in high grade but boasts a cover that many feel has the prototype for Jabba the Hut on it.

Book No. 8 - *Strange Tales Annual* #2. This book has 22 pages of Spider-Man fighting the Human Torch. It is an early square-bound. Its gray cover makes it tough to find in high grade, and it was on the stands shortly after *Amazing Spider-Man* #3 and before #4, so it's the fifth full-length appearance of Spider-Man. (*FF Annual* #1 was on the stands at the same time but had a very short Spider-Man appearance.) Why, then, does this book guide for one-half or less than *Spider-Man* #4? I have no idea. At $400 to $500 for a VF/NM or better copy, this book is a steal.

Book No. 9 - *FF Annual* #2. Is any villain in the Marvel Universe as important as Dr. Doom? This is his first origin. It's another early Marvel square-bound and hard to find. Way, way undervalued: $250-350 not unreasonable.

Book No. 10 - *FF* #52. The first appearance of the Black Panther. T-challa is a terrific character. This is the first black superhero, which in itself should make this book valuable. The Black Panther has been a staple of the Marvel Universe since his beginning and has even had his own series a few times, yet his first appearance guides for less than *FF* #66, which has the first appearance of absolutely no one! I've sold numerous NM copies in the $100-$115 range.

That's it for my Silver Age picks. Go snatch these books before everyone wises up. Good stories, key appearances, and good value—that's what it's all about!

Well, I can't do an article without saying something controversial or, at least, annoying to someone – so here goes: I don't know if many of you have noticed this; but go look up the prices of *Brave & Bold* 29 and 30, *Showcase* 13 and 14; 18 and 19 and 23 and 24 in one of the widely used price guides [hint, not *Wizard*, Jon knows better] and you'll find something amazing – the last issue in each case guides higher than the preceeding. This means that the pricing gurus there think the third appearance of the Justice League is more valuable than the second; the same for the second and third appearance of Green Lantern and Adam Strange and the third and fourth appearances of the Flash. This in and of itself is at best a silly notion. Why, you might ask, are these books priced in this manner? Well, it is the unsubstantiated belief of that price guide's editor that since all the issues in question are the last of a tryout series, DC must have printed many fewer copies so the last issues are scarcer than the preceeding issue. As I said, this is supposition; but, even if it were true, I have to say as loudly as I can: So What??? Since when is it the job of price guides to make up prices based on what they think they should be as opposed to actual sales?

Remember the 10 books I listed above? Sure, I gave good, valid reasons as to why they all should guide higher; but, in each and every case, I have documented sales to back up the logic. It is a dangerous precedent for a price guide to ignore facts and sales and establish prices based on the whims of an editor.

As a dealer for more than 20 years, I can tell you that *Showcase* #23 with its beautiful purple cover has always sold better and for more than #24. The same is true for B&B #29. Most of us have charged more for earlier appearances, everything else being equal. Spider-Man #14 sells for more than #13 because of the Green Goblin's first appearance in #14. Were he not in it, #14 would sell for less than or equal to #13 – but never more. *Green Lantern* #3 sells for less than #2, *JLA* #3 sells for less than *JLA* #2. *Flash* #109 sells for less than #108, etc.

When then should their earlier appearances in different titles not follow the same rules?

Now, if for some reason, *Showcase* #24 has been selling for more than #23 for the past year or so then, sure, raise its price to higher than #23. We need to get back to price guides reporting prices, not creating them. No price guide can have any credibility if it does anything other than report prices and raise or lower them accordingly. Use the price guide that best reflects the market, not the ones that "make up" prices.

That should get some response. Please write me or Jon with comments.

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Shakin' The Bushes

How None of Us Ever Outsmart Fate

By Jack Mallette

In my last column I wrote about my trusty old '85 Pontiac, Lulabelle, and how she's the ideal theft prevention device. Who'd give it a second glance? What could there possibly be to steal in there?

I'll admit I felt a little smug. Ha ha! Take that! I'll outsmart Fate, we'll hide in plain sight. We'll just ... disappear.

Clever me.

I knew I was tempting fate by putting it in print, so I knocked on wood. Three times. And it didn't help one blasted bit.

Not long after the last issue of *Comics Source* came out, I was attending the NFL Experience Show in Atlanta that was held in conjunction with the Super Bowl. A huge affair, it took up the entire Georgia World Congress Center. Not only were Super Bowl tickets in great demand at $1500, the scalpers were even getting $20 for a $10 NFL Experience ticket!

"Psst! Hey, buddy! Need NFL Experience? Hot! Twenty bucks, cheap!"

I decided that in keeping with my new standard of excellence, a room at Embassy Suites was in order. Free drinks, hot tub, great buffet, kick back and watch the game in style. (My new standard of excellence does NOT include $1500 for a Super Bowl ticket. Not yet, anyway.)

Everything was copa- ... copasc- ... hunky dory until I checked out and went out to my car. My 1985 Pontiac. In the parking garage. With extra security. Parked in the closest spot to the front door. Ah, the best laid plans.

At least it was still there.

At first I thought someone had broken a bottle next to my car. A big bottle. "Well, now THAT's awfully inconsiderate," I thought. Then I noticed that it was window glass.

My eyes slowly went to the driver's side door, where I already knew what I was going to see. The window was ... gone. Actually, it was still there, but it was in a million tiny pieces at my feet and on my seat, where it was doing me absolutely no good at all.

Also gone were my flashlight (how did he/she/they/it miss my radar detector?) and two goodie boxes that were just too heavy and cumbersome to bring inside. Well, I believe I'll find some way to cumber next time, because they contained about $50,000 worth of alphabetized star cards, from Hank Aaron through Frank Thomas. And all that work. Smoke.

I have a feeling that it was a random sort of thing. Everything in the back seat was under a dark blanket, so you had to look closely to see that there was anything there at all. And I know what you're thinking. It was already full.

The police were nice, and properly sympathetic, and they assured me that they would call me as soon as something turned up. Yeah, and I'm sitting by the phone waiting, too.

I can see it now. 1996. The Olympics. So many foreigners. And so little time.

One of the good guys left us recently.

Jack "King" Kirby was responsible for many hours of carefree bliss and dreams of glory and grandeur for countless youngsters and oldsters all over the world. He was the Picasso of the comic out medium, not just in matters of style and content, but also in the respect that, just as Picasso was a driving force behind every major art movement of the 20th century, so was Jack Kirby an integral part of every comic art movement, from the Golden Age through the rise of the alternative publishing houses of the '80s and '90s.

Timely. Captain America. Simon and Kirby (doesn't it just flow off the tongue, like a single word? Like a single drop of golden honey?) Stan Lee and Jack Kirby. F.F. Marvel. New Gods. Forever People. Forever.

I recall sitting on the floor in my friend Kendall Wilson's house in the early '60s, my brother, Bob curled up in a chair with Spider-Man, me reading about a great new character in *Fantastic Four* called the Silver Surfer, and Kendall jumping off beds and dressers as Thor, following his mighty Uru hammer.

Kendall also had an almost complete set of the Marvel trading cards, the ones with the puzzle montage of all the Marvel characters on the back. We'd ride our bikes to the Quick Shop, and while I bought *Combat* cards, Kendall would buy Marvel.

He finished the entire set except for one card, the one with the tip of Daredevil's finger on the back. Top right corner, I believe. I don't think he ever found it.

Kendall became an award-winning filmmaker and video journalist, never losing his sense of wonder that I'm sure was kindled, in part, by Jack Kirby and others like him.

When I was an advertising art director, I used Kendall's company, Red Tape Productions, on many a shoot, and there was an ease of collaboration that only comes through shared experience. It felt good.

Just after Jack Kirby passed away, Kendall and his longtime friend and partner, Donald Thomas, were driving back from the Mississippi delta after having shot some footage of the damage left in the wake of the terrible ice storm. It was the middle of the afternoon.

Donald was driving, and Kendall was sleeping in the passenger's seat. There was a head-on collision on a two -lane delta highway, and, miraculously, both drivers walked away.

But the engine came through the retaining wall as Kendall slept. He never even woke up.

My brother and I were pallbearers at his funeral a couple of days later. Fred Knoblauch and Fingers Taylor played at his memorial service, and Kendall missed one heck of a toast in his honor.

Kendall Wilson and Jack Kirby are both important threads in the fabric of my life. Kirby I met only once. Kendall, I

loved like a brother.

They will be terribly missed.

My Hands Down Favorite

Very few of the comic artists working today would deny some sort of Jack Kirby influence on their work, and I'm reminded of this when I look at the trading cards on the market at present.

I love Joe Jusko's work on the Marvel Masterpiece series one, and while series two took some getting used to, I find that it now wears quite comfortably.

Yet my favorite set of trading cards has to be the new Fleer Ultra *X-Men* set. What a stunner! These guys are GOOD!!

Some of my top choices are by the old guard, like Jim Steramko's rendition of the *X-Men: Blue Team* Psylocke and Sabretooth.

Frank Cirocco's *Exodus* is elegantly drawn, and Bob Larkin shows he's getting better with age with his *Magneto* and his *Fatal Attractions* card #108.

Bill Sienkiewicz's *Strong Guy* fits the mood, and his *Mojo* is mesmerizing, indeed (down, Bill!).

Other highlights include Glenn Fabry's *Wolverine* and *Goblin Queen*, Julie Bell's *Lilandra* and *Banshee*, Dave DeVries *Inferno* and *Wolverine vs. Sauron*, Peter Scanlan's *Wildside*, Dave Dorman's *White Queen* (oooh, beat me, baby!), Bill Hall's *Tempo*, and Ezra Tucker's *Phoenix*.

But my hands-down favorite has to be *Matsu'o* by John Van Fleet. It creates a definite mood for the viewer by its superb use of chiaroscuro, and the composition heightens the dramatic tension as well. Beautifully done!

If you haven't picked up a set of these cards, do so at once.

Dealers are reporting VERY brisk sales, and boxes should be available in the $50-$60 range.

Bob Conwell of Bob's Comics in Birmingham, Alabama sells the complete set at $25, and I've heard as high as $30. Bob was also kind enough to try and explain the difference between the inserts found in Wal-Mart packs, as opposed to the ones found in the regular boxes. And there's supposed to be a third, I think. Huh?

Bob's Comics

If you're traveling through Birmingham on either I20 or I59 or I65, for that matter – you'll find Bob's Comics located at 979 Gadsden Highway, and the exit is just a quarter of a mile south of the northern junction of I59 and the I459 loop; exit 32, I believe.

Bob and his wife, Pat, have developed quite a following in central Alabama, as their shop is one of the few that tries to maintain a decent supply of Gold and Silver Age comics, and the serious collector has come to realize this.

Bob recently purchased a "pedigreed" collection of affordable Golden Age books, the Roy Hite collection. I call them affordable. Bob calls them "rough." I told him to make lemonade.

It seems the late Mr. Hite enjoyed his comics greatly, so much so that he signed his name in large script letters on the cover of each and when he wasn't satisfied with it in pencil, he'd sign it again in ink. He was thorough, if nothing else.

Bob was also kind enough to give me refuge from a torrential downpour recently. It rained heavily all the way from Jackson, Mississippi, to Chattanooga, Tennessee, and for long stretches it rained so hard the windshield wipers were totally ineffectual. I felt like I was driving in a remake of the *The Wizard of Oz* tornado scene, done by Fellini this time.

Two things about Bob's Comics: You'll never see Bob without a hat, usually the wide-brimmed black one, and the large fellow on the stool is Norm ... er, Kevin Praytor. And be sure and make your purchases before COPS comes on T.V. "Bad boys, bad boys. Whatcha gonna do, whatcha goona do?"

Bob says his customers are currently seeking back issues of *Spectre, Silver Surfer* and sundry *Superman* appearances.

Apples, Oranges, and Ritchie Rich

I can also vouch for the same titles, as well as other Silver Age Marvel and D.C. runs. Sales include a set of *Man of Steel* with the alternate – cover number #1 at $20, *Silver Surfer* #1,2,4,12,13,17 and 18 at 10 percent above book, and my sleeper picks for this issue, *Marvel Collector's Item Classics* and *Fantasy Masterpieces*.

The same customer who bought the *Silver Surfer* books also bought *Fantastic Four* #'s 49,50 and 55, the second, third (and fourth?) Surfer appearances, and we both noticed full page ads that included the likes of *Amazing Spider-Man* #36 and early issues of *Marvel Collector's Item Classics*.

Apples and oranges, I know. But it does point out one of the two or three points in *Collector's Item's* favor: while they are reprint books, they are also very early Marvels. And having the square binding instead of staples, they are extremely difficult to find in superior condition.

At five to ten dollars in near mint condition, some of these books are seriously undervalued, and have great investment potential. I don't care what book it is; if it's a Silver Age book in strict near mint condition, especially Marvel or D.C., I'll always have customers for it.

Several other titles deserve mention here. Most dealers are still reporting steady activity in Silver Age war titles like *Our Army at War, Our Fighting Forces* and *Star-Spangled War Stories* especially the dinosaur covers.

Mallette's Axiom #4 states: "The time test of value for an item is not what a dealer is asking for it, but how much will he pay to get it?"

Think about it. If a dealer is touting a book as the best thing since sliced bread, but he backs away like you've got the plague when you offer to sell him one at half his asking price, that says one thing. But if he has a book priced at 25 percent above guide, and he'll gladly pay 80 to100 percent of guide to get another, then obviously he has customers at the higher end, and the price guides are off the mark. These are the comics with better-than-average investment potential, not the never "scarce" books with print runs of 80 gazillion or more.

Richard Evans of Bedrock City Comics in Houston, Texas thinks that early Archies are seriously undervalued at present, and he is an active buyer. Call him if you have any to sell, and especially call him if you have a strict near mint copy of the first Sgt. Rock appearance, *Our Army At War* #81. His "buy price" will floor you.

I happen to think that 1960s and early to mid-1970s *Richie Rich* titles are so stupidly undervalued it's not even worth bringing it up. There are certainly those who would disagree, but try to find near mint to mint copies of all those Richie Rich number ones, like *Richie Rich Millions* and the rest. Go ahead, try. I dare ya! Then add the cost of your long distance phone bill to the price of any purchase. Gotcha by the short hairs, don't I?

That's enough for now. I'm a long way from home, and I've got to go and see if Tom Bodett's still leaving the light on for me. Hey, it's not Embassy Suites; but the room won't cost me 50 grand, either.

Be honest.

Be fair.

Beware.

Bye.

Culture & Thrills

The Origin Of Comics Collecting

By David T. Alexander

Today, comic book collecting is a normal cultural phenomenon. If you are a comic collector, you no longer have to hide your hobby from friends or family. Comic shops have even been the setting for several TV programs and some big budget movies.

Almost every medium-sized city in America has a regular comic convention. Large cities have so many comic shows that one can usually pick from several on any given weekend. Comic stores are beginning to show up in malls. National chains of comic shops are starting to appear. Our distribution system has become increasingly sophisticated.

How did our hobby get to this point? Just as all fans want to find the origin and first appearances of their favorite comic characters and superheroes, a lot of collectors want to know the origin of our hobby. Who was the first collector to pay above cover price for a back issue? Who was the first dealer to realize the demand for back-issue comics and set up a pricing structure that put books at higher than cover price? Where was the first bookstore that had a comic department? Where was the first store devoted completely to comics? Were comic book shops spontaneously generated simultaneously in several regions or did they start in the East and move West?

A lot of fans would love to know the answers to these questions. I've researched this subject extensively and as of this date I still don't have all the answers. Please don't stop reading now just because I can't give you a quick fix on the history of the hobby! The purpose of this article is to share some of the information I've uncovered and to seek information that has not been available. If anyone knows any of the history of these old-time bookstores or dealers, I would like to hear about it. Whether it is documented, hearsay or just vague recollections, I would like to know. Any information that is turned up will be incorporated into future articles on this subject.

The earliest known store selling higher-than-cover-price back issues was Jax Books in the Chicago area. This was a typical used book shop that sold back number magazines at about 1/2 cover price. It was owned by a rustic individual named Jack Silverstein.

I met Jack in 1969 and got this information directly from him. He claimed that he was the first to sell comics at high prices and the originator of the hobby. Although his store was a general used bookstore he supplied many Chicago area collectors with hardbacks at collectable prices in the early 1940s. Since he was oriented to collectable pricing, he felt that comics were certain to go in the same direction as rare hardbacks.

Instead of selling comics at a nickel each as most stores of this era did, Jack began to horde them. Remember, this was in the early '40s and if you were paying a penny each for old comics you were an aggressive buyer. Jack usually paid a quarter of a cent or less each for early golden age books.

His first big sale of back issues took place when a fellow asked him to locate the first 25 issues of Action Comics. Jack had these in his massive cache and sold them to the lucky collector for $25 ... a buck a book! This was about the time that *Action* #30 was on the stands. That $25 sale probably covered the cost of most of Jack's comic horde!

Jack Silverstein was very tight when buying and to call him eccentric is to only glimpse the tip of the iceberg. Crusty in both appearance and attitude, Jack could only be described as a pack rat. Although Jack always wore a suit, he bragged about only taking a bath once a week. "I don't have to impress anyone!" was his motto.

He was often mad when someone bought something from him because it would only make him have to go on the road looking for more. His early book-buying road trips were legendary, taking him from Manhattan to Los Angeles. In these days when price guides were still three decades away, Jack kept control of things by always charging more for comics than any other store did.

As a kid in the '50s, I had heard of

this comic book wonderland as a place where people were able to spend $30-$40 at a time on old comics and they were thrilled to be able to get them. I had found out about the back issue comic store from a local Florida bookstore operator.

As a result of too many cold Midwestern winters, Jack moved the store to Southern California in the mid-'50s Pre-smog California was a place with lots to do. Back then, collecting comics and books was not one of them. Jack's trips had ended by the late 50s At this point, he had to depend on local walk-in trade to boost his inventory which had seen its zenith in the late '40s. A master at keeping expenses low, Jack had to struggle to make ends meet in California. An old business card showed his operating hours as 7 am to 11:30 p.m. Can you imagine 7-Eleven convenience store hours for a used bookstore? This really wasn't as hard on Jack as it would seem. He lived in the back of the store. Remember, he kept expenses low.

Was Jack the first to get the comic collecting phenomenon going? I don't know. But I do know that Jack was one of the pioneers in the hobby that brings lots of enjoyment to lots of people today.

Southern California didn't get the collecting bug until the mid-'60s. By that time there were several New York stores and dealers catering to an increasing demand for collectors comics. Notable among the Northeastern dealers were mail order pioneers Howard Rogofsky and Robert Bell. They, along with Grand Book Center of Brooklyn and the Passaic Bookstore in New Jersey, were among the first to advertise back-issue comics for sale in the classified ads of Marvel Comics. These ads first appeared in 1964. This was about the time that the West Coast mecca of comic collecting opened. Cherokee Book Shop in Hollywood had been specializing in rare books. It wasn't hard to add a comic department. Burt Blum directed activities of this part of the business.

From about 1966 to the early '70s, no store could match the volume of golden age comics that were available at Cherokee. This was the weekend meeting place for California collectors. It was not unusual for fans to drive several hundred miles just to visit Cherokee. The inner room of the comic department was a time capsule vault holding a vast horde of paper gold. Box after box contained *Human Torch, Marvel Mystery, Adventure, Blackhawk, Crack, Tales From the Crypt, More Fun, Four Color, Captain Marvel, Captain America*, and on and on and on. Each title had one or more boxes. Expensive books, those selling for $50 to $300, were kept in a metal cabinet. *Action #1, Batman #1, More Fun #73,* and *Famous Funnies #1* were just a few of the treasures on hand. Burt had a knack for landing that big collection, so collectors were always certain to have lots of new arrivals to go through.

Just think ... all this took place before price guides!

The days of the early comic stores are long gone, but there is a lot of interest in piecing together the beginning history of the hobby. If you have any information about early dealers, stores, or collectors, I would like to know about it so I can share this material in future columns.

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The INTELLIGENT COLLECTOR

Using Price Guides, Part 2

By Mike Bradley and Andy Kocher

Last issue we discussed how price guides accumulate pricing data and present it in their publications. This issue we will discuss how the collector/investor should use price guides to wisely evaluate potential purchases, sales, and their current investments.

The first step in using price guides is to determine which price guides or price guide you will use. The collector should investigate a number of the price guides on the market and find which he is most comfortable with. The features that should be considered are: the presentation style, non-pricing information presented (such as artists, character appearances, and special issue notations), the quantity and quality of dealers' market report information, etc. However, the most important thing is the usefulness of the price information on the types of books you are interested in. The collector should compare the price information with prices at comic book stores, shows, and mail order lists. Once you have decided the price guide(s) you wish to use you should look in on some of the others from time to time to avoid missing a trend that your guide is not picking up on.

Before getting involved in purchasing back issue comics for investment purposes the collector must understand the relationship between the comic's condition and the price. The first and most important step is for the collector to learn how to grade comics accurately. Read a description of grading terms like the "Warren Grading System and Terms" in this issue. Then discuss the grading of a number of books in various conditions with a dealer or experienced collector. It will take time and practice, but eventually anyone should be able to grade proficiently. Please note that grading is subjective and two persons' interpretation of the condition of a book may vary from time to time, however this should not be often and the variation will not be more than half a grade. If a collector has a question as to the grading of a particular book that he is contemplating purchasing he should seek out an experienced third party person to grade the book. Most dealers are happy to do this and any reputable seller should have no problem with a third party grading his book. Additionally, if a collector is considering investing in high priced books he should learn how to recognize signs of restoration.

Understand that the prices listed in price guides are for near mint copies of the book. Some price guides list fixed percentages (or ranges) for lower grade books. These percentages are arbitrary, and may not reflect the actual percentage of the near mint price for individual books. The collector should learn about the market and find out what the proper relationship in prices are for lower grade books that he is interested in.

The collector must understand that he will find a number of books that are not priced anywhere close to guide prices. Many books are priced below guide prices because the guide does not reflect their true value. One reason for this, as we stated last issue, is that price guides have a difficult time lowering prices on books unless there is a clear consensus that the book is only selling for below guide values.

Conversely, many comics sell at premiums over guide prices. It is difficult for the price guides to keep up with prices on hot books, due to the four to six week delay between gathering information and distribution

of the guides. During "panic buying" comics may sell for large multiples of guide prices. We recently received a reliable report of a sale of *Moon Knight* #55 for $50 while the price guides prices were between $5 and $15. In this type of case the price guides also try to moderate the increase in the issue's price because of the volatility involved. If the price guides had presented the price of Superman #75 at its peak selling prices, a number of collectors could have been misled into paying a ridiculous price that was not reflective of the long term value of the book. Collectors should be very careful about buying books during a "buying panic" and the price guides try to keep the price at a moderate level until the price has stabilized.

Prices asked by sellers may vary greatly from dealer to dealer. Dealers with stores usually rely on it for a significant portion of their household income and have fixed costs that must be paid. They are, therefore, required to receive a significant markup on their inventory if they are to survive in business. Additionally, stores are subject to much less competition, especially in less urban areas. Therefore, store prices tend to be generally higher than other types of dealers.

Convention and show dealers many times are part-time dealers. They often do not rely upon their comic book sales for a major portion of their income, and therefore may not have a high required profit margin. Additionally, there is more competition for convention dealers with there possibly being dozens of comic sellers at the same location competing for customers' dollars. As a result, prices at conventions tend to be lower than stores for most books.

Mail order dealers realize that it takes a leap of faith on the part of the collector to purchase books sight unseen. Therefore, prices on books from mail order dealers tend to be the lowest.

Dealers may have different prices from one another based on regional and their own personal supply and demand. One dealer we know "discovered" about fifty copies of *New Mutants* #87 in his warehouse when collectors were paying $50 to $75. He had plenty and sold them for a very reasonable $12 to $15, limiting them to one per customer.

In our area, it is difficult to near impossible to sell early issues of *Sandman and Hellblazer* at anywhere close to guide prices. Yet it appears that these issues are scarce and demand is high in large urban centers and especially near major college campuses. It also appears that Silver and Golden Age comics are more difficult to find in any condition in rural areas as distribution appears to have been very poor in these areas until the mid seventies.

Based on the information presented in the last two columns, the collector should recognize that the true value of a comic is often not the price listed in the guide. There are tremendous bargains which can be bought at over guide prices, while there are comics priced below guide that would be poor purchases. The guide should only be used as a starting point in estimating the value of a comic. The true value of a comic is something that is determined by the buyer and seller of the book.

WE'RE THE MAIL ORDER SPECIALISTS!

We've added some large collections to our easy-to-read catalog (#21)! We have over 300,000 books on hand, with a huge part being Silver & Bronze Age Books (I.E. 1960s-1970s). We totally revamped our pricing and selections with overall savings to you! This catalog gives you stricter grading, more freebies, personal service, better pricing, more availability, quick service, double boxing of all order, H-Q dollars (free with every order to be used towards comics) and complete and guaranteed satisfaction or your money back!

Plus we've added a full page of *Olivia* art, several hundred more issues of Silver Age Books in medium to high grades with lots of key issues. Thousands of 1970s books with more runs of Army, Horror, Suspense & Kirby books, with many #1 issues of the 1970s.

If you're looking for Key issues, Esoteric Books, Valiants, Silver Age, Bronze Age, Horror, Adult ... this is the catalog for you! For $1.00 you get our 28-page catalog due out in late February plus catalogs the rest of 1994! If you have ordered from us in 1993? Don't worry - a catalog will be coming your way very soon. Thanks!

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Kevin VanHorn

BUYING *SELLING* *TRADING*

Q: Where would you go if you wanted access to an incredible selection of thousands of old and new comic books for sale?

A: You're already here!

Comics SOURCE

Our mail-ordermarketplace section includes an indexed listing of thousands of comics for sale from a variety of dealers and individuals. Now you can browse, compare prices, and buy a hot book — all without getting up from your chair!

COMICS SOURCE MAGAZINE
The intelligent way to shop.

ADVERTISERS!

THE NEXT AD DEADLINE IS

MAY 1, 1994

DON'T MISS OUT!

BUYING DIRECT

MAIL-ORDER TIPS

For many of you, mail-order is your primary means of purchasing items for your collection. That's why COMICS SOURCE has put together the following special section. Our Mail-Order Marketplace offers a convenient place to quickly find the items you need from a wide variety of dealers and collectors. But before you shop by phone, look for the mail-order source that is best for you. Here are a few tips to help you get the most out of your buying experience.

Mail order is an excellent way to buy and sell, because it gives you instant access to more buyers, sellers and merchandise than can be found in any geographic market. But, as in any endeavor, it's smart to take precautions.

HERE ARE A FEW TIPS THAT WILL MAKE YOUR DEALINGS THROUGH THE MAIL EASY AND HASSLE FREE.

RESEARCH THE COMPANY

Well-established companies or long-time collectors tend to be reliable, but if you're not sure how well established a company or individual is, it pays to do a little research and ask a few questions. Get References. Call the publication the ad was placed in and inquire as to any complaints levied against the persons placing the ad. *Comics Source* blacklists any advertiser who receives three unresolved written complaints.

START SMALL

Purchase inexpensive items first, if possible. If you're pleased with the service you receive, order again.

COMPARE PRICES

If a price seems too good to be true, beware. One of the greatest features of our marketplace is the ability to quickly compare prices. If someone's price is far below what others are offering the item for, ask why. There could be a good reason, but sometimes this is a sign of a potential rip-off. We try to screen advertisers, but it's still smart to take precautions.

PAY WITH CREDIT

Whenever possible, use a credit card. Some credit card companies do such things as chargeback on unsatisfactory purchases or give a refund if you find a lower price elsewhere. If you have a problem with an order, your credit card company will often deal with the mail-order company.

BE CAUTIOUS

Keep a record of your transactions (orders, follow-up letters, phone conversations) so that you have recourse in the unlikely event of a problem.

ASK FOR PHOTOS

Most reliable collectors or dealers will be only too glad to send you a photocopy or Polaroid photo of an item. Sometimes they may ask for a small fee per photo.

DELIVERY METHODS

Ask about delivery methods — find out what carriers are used, how fast they are, and how much each one costs. Record delivery information.

RETURN POLICIES

Because you're buying sight unseen, make sure the company or individual has a return policy you're comfortable with. Find out if you are responsible for paying shipping charges on returned goods and whether you'll be charged a restocking fee. A typical return policy is six days from date of receipt. If the company does not offer a return policy, don't buy!

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"I sold my Mile High Daredevil Comics #2 for triple book value two days after my listing hit!"

John Wise, Paducah, KY

"I've been a subscriber since the first issue. I feel Comics Source will ultimately revolutionize the hobby, making it easier than ever to buy and sell choice comics. I get great response!"

Jack Mallette, Jackson, MS

"I've had better response in Comics Source than in any other magazine I've advertised in. The success level is astonishing!"

James Keene, Comics Unlimited, San Antonio, TX

"I now use Comics Source as my primary mail-order source. I buy and sell through its pages each and every issue. Comics Source is a valuable resource for me!"

Bob Reid, Flushing, New York

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MAKING THE GRADE

Comic Book Values Are Determined By Condition

by Jon R. Warren

Comic books, like movie posters, coins, stamps, sports cards, and everything else that people collect, are valued according to condition. Because human beings prize things that glitter, the more like new the book is, the more collectors will pay for it. Seems simple enough, right? WRONG!

Because talking about condition really means talking about money, buyers and sellers often have a hard time agreeing on the grade of a book. But, fortunately, there are standard terms that everyone does agree on (what those terms mean is another story). Unluckily, it takes years of looking at thousands of variances of grade before you can really be a knowledgeable grader. So how do you know what grade a comic book is in if you are new at "making the grade"? Let me suggest that you start simple and then *focus* in on the final grade. Here's what I mean:

PERFECT

We all know what that is, it's a book in brand new condition. When you go to the newstand and pick the best copy you can find, that's probably a PERFECT like-new comic book (unless it was mangled on the newsstand). The term for a comic book in perfect condition is MINT. Although some dealers will try to convince you that 30 or 40 year-old comic books aren't graded as strictly as new comics, I wouldn't believe it if I were you. When it comes to MINT, mint is mint. *Period.*

ABOVE AVERAGE

If someone bought a comic, read it once or twice, then carefully filed it away, it is in ABOVE AVERAGE condition. We refer to comics in *above average* condition as VF or VERY FINE.

AVERAGE

The term collectors use to describe AVERAGE is VERY GOOD or VG for short. Since comic books were meant to be read and handled, books that have been read and handled are in *average* condition. Creased corners, little tears, stuff that you could expect from normal use is common in a VG condition book.

BELOW AVERAGE

Comic books that you owned when you were six years old are in BELOW AVERAGE condition because you probably beat the @@#$!! out of them. And they look it! The comic is still complete with all pages, but the cover might be loose, or a piece might be missing from the corner. You know what I mean... ROUGH ROUGH! Collectors call comics in below average condition "GOOD" or "G". Actually, there's nothing good about it at all other than the fact that you have a copy to keep until a better one comes along.

POOR

A book that looks like it was rescued from the trash is in POOR condition. You know you have handled a POOR condition book when you rush to wash your hands afterwards.

Now that you know the five basic ranges of condition a comic book can be in, it's a much easier task to focus in on **exactly** what the real grade is. Try it yourself. Take a stack of your books and grade them. Is the first one in the stack just like the day you bought it except for a tiny bend on the corner? Then it's not MINT, but you could certainly say it is ABOVE AVERAGE. Put it in the VF stack. Does the next one in the stack look kind of read and re-read? Put it in the VG stack. Continue sorting the books by basic grades. When you are done, refer to the

following detailed grading descriptions. You can focus in on the actual grade by reading these fine-tuning grading descriptions. The one that sounds the closest to the grade of your book is the actual grade.
Here are the terms that we comic book afficionados use to describe condition. Throughout the pages of *Comics Source* you will see these codes used to indicate grade. Memorize them, learn what they mean, and then you can start ***"Making The Grade"***.

WARREN GRADING SYSTEM™ & TERMS

The unique terms and grade definitions used here and the system of + and - to illustrate variations of grade is the Warren Grading System, © and ™ Jon R. Warren

M MINT

A Perfect 10 on a 1-10 scale. A flawless copy in the same condition as the day it was printed. The MINT grade is virtually non-existent in Pre-1970 comics*. Golden Age comics in MINT are extremely rare and fetch huge premiums over average copies of the same comic. When grading a comic mint, no consideration should be given to the age of the book. No printing defects can appear on a MINT comic. The cover should have full original gloss, and appear bright, with sharp corners and no imperfections of any sort. Minute color variations can occur during printing, and are allowed in the MINT classification. The inside covers and all pages are creamy white and fresh. The binding (spine) is tight, flat, and clean without wear or stress lines. Not the slightest blemish can be detected around staples, along the binding and edges or at corners. Arrival dates pencilled (not inked) on the cover are usually acceptable as long as they're very small. When the surfaces of the front and back covers are held to the light, not the slightest wear, indentations, wrinkles or defects of any kind can be observed. As comics must be truly perfect to be in this grade, they are obviously extremely scarce and seldom offered for sale.

MINT IS MORE COMMON IN RECENT COMICS

*Today, most recent comics are bought by collectors and immediately sealed in protective coverings. Recent releases are usually in Near Mint to Mint condition.

NM/M NEAR MINT TO MINT

Approaching MINT but with a very slight blemish of some sort.

NM+

Top of the NM range. NM/M and NM+ are interchangeable.

NM NEAR MINT

9 on a 1-10 scale. A copy that is virtually MINT but for one or two very tiny imperfections. Like new but with tiny flaws found on most new comics. A tiny (1/16th inch) color flake missing at a staple, corner or edge, or a tiny (1/16th inch) edge tear is allowable in the category if no other imperfections are present. No crease of any kind. Superb cover gloss is present. A very few tiny stress lines along the spine could be present. Pages and covers should be creamy to white, not yellow or brown. No color touch-up, repair or restoration of any kind is allowed in this grade. This grade is very rare in books prior to 1970.

NM-

Bottom of the NM range.

VF/NM VERY FINE NEAR MINT

8 on a 1-10 scale. Beautiful, glossy and excellent in every way with only minor imperfections that keep it out of the higher grades. One tiny corner crease of less than 1/8th inch length is allowed. A couple of tiny (1/16th inch) stress lines along the spine are acceptable if the appearance of the book is not gravely affected. Pages should be creamy white, not yellowed or tan. A common defect in this grade is a tiny spine tear at the upper or lower binding (spine) not greater than 1/16th inch in length. One or two tiny tears (1/16th inch) are permitted in this grade if the copy is otherwise without flaw. An extremely tiny tear repair, microscopic dot color touch-up, unobtrusive arrival date erasure or other similar invisible alteration, on an otherwise Near Mint copy, is permitted in this grade.

VF+

Top of the VF range.

VF VERY FINE

7 on a 1-10 scale. Superb. An outstanding copy in an unusual state of preservation. Clean and bright with sharp corners and pliant interior paper. Slight cover wear is present; possibly 5 or 6 tiny wrinkles or stress lines at staples or along spine where cover has been opened a few times; still clean and flat with 80 per cent of cover gloss retained. Interior page quality should be creamy to white, not yellowish or brown. A few tiny color chips or imperfections could be present. A faint 1/4" corner crease on an otherwise exceptional copy could be present in this grade. Very minor professional restoration or repair is permitted in this grade if noted and described.

VF-

Bottom of the VF range.

FVF FINE-VERY FINE

6 on a 1-10 scale. Above Average. A clean, bright copy lacking the crispness associated with Very Fine. Pages can be slightly yellowed but not brown or brittle. Several tiny stress lines along

the spine or covers can be expected. Several tiny color flakes are permitted. No subscription creases or spine roll allowed in this grade. Corners may be slightly rounded. Exceptional cover gloss remains (60 per cent or more).

F+

Top of the FINE range.

F FINE

5 on a 1-10 scale. A slightly better-than-average copy with obvious aging and diminishment, but still relatively flat, clean and glossy without subscription creases, writing on cover (except an arrival date), brown margins or tape repairs. Typical flaws include: Light spine wear, minor surface wear, a light crease (1/4" in length), minor yellowing/tanning to interior pages. Still a bright copy with 50 per cent cover gloss. A few stress lines around staples and along spine are normal in this grade, but not more than 1/8" in length. One small edge chip or several tiny chips (such as Marvel chips) are permitted in this grade. One minor tear is allowed on an otherwise FVF copy. A very minor spine roll on an otherwise clean and uncreased copy is permitted in this grade..

F-

Bottom of the FINE range.

VG/F (VERY GOOD FINE)

4 on a 1-10 scale. Better than VG+, approaching FINE but not quite sharp enough to merit the higher grade. Frequently, a FINE copy with an unusual flaw is lowered to VG/F.

VG+

Top of the VG range.

VG (VERY GOOD)

3 on a 1-10 scale. Average. Ordinary signs of use. Appears used, but not abused. The common state of preservation of a comic book that has been used as intended. Significant diminishment of original cover glossiness. Noticeable discoloration or fading could be present. One or two minor markings on covers is permitted. Minor binding (spine) rolling may have occurred. Lightly creased along spine or extremities; a faint subscription crease is allowed. The covers could have a minor tear or crease where a corner was folded under. The centerfold could be detached or loose from the staples. A small chip or piece from the covers, or a small piece from an interior page that does not affect the live area (artwork area), is acceptable. Pages and inside covers could be tannish or yellowed, but not brittle. A small tape repair could be present in this grade. Still, the appearance of the comic is such that many collectors find the book acceptable until a finer copy can be located.

VG-

Bottom of the VG range.

G/VG GOOD VERY GOOD

2 on a 1-10 scale. Approaching VERY GOOD, with too many signs of abuse to be a solid VERY GOOD. G/VG and G+ represent a very slight variation in grade.

G+

Top of the GOOD range.

G GOOD

1 on a 1-10 scale. Below average. A worn copy but complete with all pages including centerfold, which may or may not be loose. Creased, scuffed, covers lack gloss, faded. Pages could be brown and brittle. Although a copy in this grade could have white pages and covers, the accumulation of defects such as creases, tears or chips and general wear prevent the book from a higher classification.

G-

Bottom of the GOOD range.

FR/G

Approaching GOOD, with too much wear to be a solid GOOD. FR/G and FR+ are interchangeable.

FR+

Heavily worn but approaching the GOOD classification.

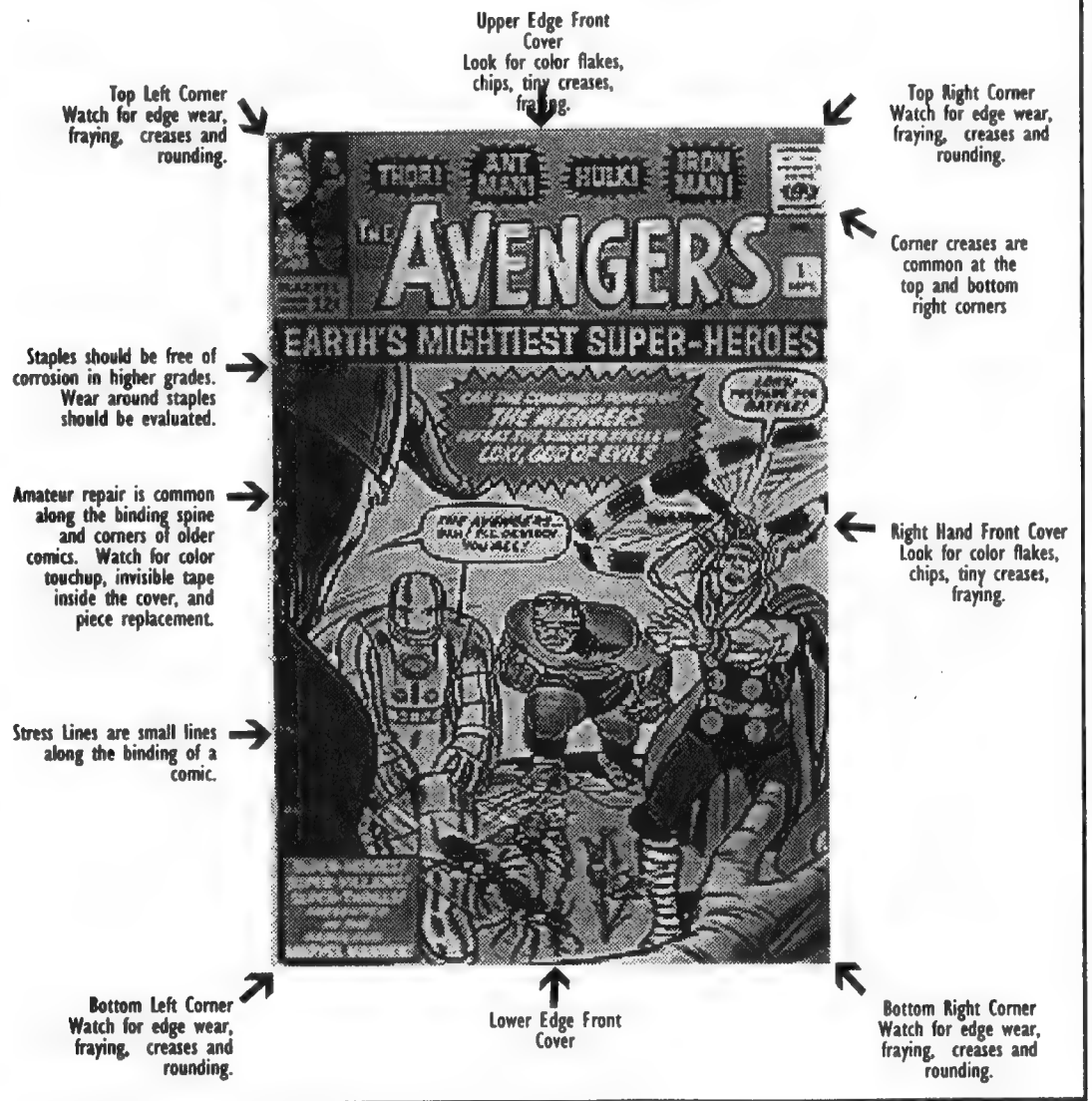
FR FAIR

1/2 on a 1-10 scale. Used and abused. Extremely worn, creased, and dirty, with possibly loose pages or significant tears, but still complete. Possibly small pieces missing from the cover, inked markings, tape, etc.

P POOR

0 on a 1-10 scale (is that possible!). A terrible copy. Damaged; extremely worn; dirty; or otherwise unsuited for collection purposes. Pages could be missing. Could be coverless if noted.

GRADING TIPS


Upper Edge Front Cover
Look for color flakes, chips, tiny creases, fraying.
Top Left Corner
Watch for edge wear, fraying, creases and rounding.
Top Right Corner
Watch for edge wear, fraying, creases and rounding.
Corner creases are common at the top and bottom right corners
Staples should be free of corrosion in higher grades. Wear around staples should be evaluated.
Amateur repair is common along the binding spine and corners of older comics. Watch for color touchup, invisible tape inside the cover, and piece replacement.
Stress Lines are small lines along the binding of a comic.
Right Hand Front Cover
Look for color flakes, chips, tiny creases, fraying.
Bottom Left Corner
Watch for edge wear, fraying, creases and rounding.
Lower Edge Front Cover
Bottom Right Corner
Watch for edge wear, fraying, creases and rounding.
THOR!
ANT MAN!
HULK!
IRON MAN!
THE AVENGERS
EARTH'S MIGHTIEST SUPER-HEROES

HOW TO ORDER

An incredible selection of memorabilia is for sale in the *Comics Source Indexed Marketplace* by advertisers from around the country. You buy directly from each advertiser. A "Seller ID" code at the end of each listing tells you who the advertiser is — find the address and telephone number by looking up the code in the Marketplace Advertiser Directory. To simplify the job of placing your order, we recommend these steps:

1 Make a list of all items you want to buy, arrange it by "Seller ID," then title, issue number, price, etc.

2 Use the Marketplace Advertisers Directory to locate the address and telephone number of each seller on your list.

3 If you like, call each seller to verify that the items are still available.

4 If you place a hold on any comics, be sure to promptly send payment directly to the seller. If you don't send payment within 7 days, you may lose the item.

5 Read the **Mail-Order Terms**, don't forget to add the necessary shipping charge.

6 Send payment and a copy of your order to the seller with your name, address, and telephone number written clearly. Keep a copy for your records. Be sure to send your payment directly to the seller, not to *Comics Source.*

QUESTIONS?

WE'LL BREAK OUR NAILS TRYING TO HELP!

Remember, you contact each advertiser directly — we are not a clearinghouse.

If you need help contacting an advertiser or placing your order, feel free to call us.

MAIL-ORDER TERMS

These terms apply to all advertisers unless otherwise indicated. Contact each advertiser for additional terms such as discounts and credit card availability. When phoning an order, ask if there are any other non-standard terms.

PAYMENT with order unless prior arrangements are made. Personal checks must clear.

SHIPPING CHARGE USPS or UPS ground is normally $5 within continental U.S. for most orders, extra charge for Canada & Overseas or overweight. Fed EX, Blue Label, etc. is an extra charge.

PLACING YOUR ORDER By mail or phone. All advertisers must ship orders within 2 working days after receiving good funds. Phone orders should either be paid by credit card or placed on hold for 7 days. If not paid within 7 days items are placed back in stock. Mail orders should list alternate choices when possible, but alternates are used only in the event your first choice is sold.

PHOTOS Most sellers can provide a photo or Xerox copy but usually request a $1 fee to cover the time and expense.

GRADING Standard grading terms apply. Consult "Making The Grade" for more details about the different grades/conditions of comics.

DISCOUNTS Most sellers offer a 10% courtesy discount to other dealers. This is optional. Most ask to see a letterhead, copy of business license or resale # to qualify. Inquire.

SATISFACTION GUARANTEED! Return any item within 6 days for a prompt refund.

COMPLAINTS?

If you have an unresolved problem with an advertiser, contact the publishers of this magazine. Any advertiser with three unresolved complaints will not be permitted to continue advertising.

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ADDRESS:		CITY, STATE:	
CITY, STATE, ZIP:		ZIP:	
DAYTIME PHONE:		DAYTIME PHONE:	

SELLER ACCEPTS CREDIT CARD?
CARD #:
EXP. DATE: SIGNATURE (MUST SIGN):

TITLE	ISS#	GRADE	PRICE

NOTES

Sub-Total –>

SHIPPING - $5 in continental U.S.
CANADA: $8
OVERSEAS: $20 Airmail

GRAND TOTAL –>

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David T. Alexander
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Todd Bazakas
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206-524-5534

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Dan Bennett
P.O. Box 221
Corning, CA 96021

BILA*NY
1007048
Anthony Bila
91-20 Gold Road
Ozone Park, NY 11417

BORS*NY
1007119
Chris Bors
121 Texas Lane
Ithaca, NY 14850
607-257-5640

BUCHANAN
1007071
- Rich Buchanan Comics
Rich Buchanan
P.O. Box 754
Suite 209
San Lorenzo, CA 94580
510-895-0275

C

CHAO*BC
1003277
Mr. Allan Chao
1177 Augusta Ave.
Burnaby, BC CANADA
V5A 2V5
604-669-3544

CLARK*NJ
1004402
Mr. John Clark
18 Deer Hill Dr.
Asbury, NJ 08802
908-730-6675

CLORE*AE
1006228
Mr. David Clore
AAFES
PSC 05 Box 2134
APO, AE 09057
FRG 06150 14788

COHEN*CA
1006873
Myron Ross
Heroes & Legends
5290 Kanan Road
Agoura Hills, CA 91301
818-991-5979

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1007113
Bruce Comer
1104 Mount Royal Drive
Kalamazoo, MI 49009
616-372-0167

COMICSO*FL
1007061
- Comic Source
Comic Source
63 S. Federal Hwy.
Boca Raton, FL 33432
407-395-7135

COMICST*GA
1007129
- Comic Strip
Terry Maltos
5055A Memorial Dr.
Stone Mountain, GA
30083
404-292-8932

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1006853
- Comics Unlimited
James Keene
742 Barchester
San Antonio, TX 78216
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1007108
Robert Cox
100-Bergen Blvd.,
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Fairview, NJ 07022
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after 6:00 pm.

D

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F

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Mr. Brian Faraci
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Rocky Hill, CT 06067
203-529-3425

FOULKS*PA
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Mr. Monte Foulks
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Philadelphia, PA 19138
215-924-1730

G

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Mr. Tom Gagnon
General Delivery
Lot #7
Allenford, ONTARIO
CANADA N0H 1A0
519-934-3219
after 4:00 pm.

GARCIA1*TX
1006421
Mr. Roddy Garcia
P O Box 572411
Houston, TX 77057
713-498-1392

GASAWAY*AR
1001842
Mr. Brannon Gasaway
3304 Shamrock
Pine Bluff, AR 71603

GEMMELL*CO
1003506
Mr. Clifford Gemmell
c/o Time Warp
1711 Pearl Street
Boulder, CO 80302
303-424-8762
evenings & weekends

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GLADWIN*VA
1007106
Lee A. Gladwin
305 Davis Ave.
Leesburg, VA 22075
703-771-1308

H

HARTMAN*IN
1007067
Michael Hartman
430 W. Packard Ave.
Fort Wayne, IN 46807
219-456-9364

HERMUS*HOL
1006927
Anton Hermus
P.O. Box 19017
3501 DA UTRECHT
Holland

HEROICB*CA
1007104
- Heroic Back Issues
Dennis Mallonee
6433 California Ave
Long Beach, CA 90805
310-422-3528

HERSON*TX
1007111
Neil Herson
9870 Plano Rd.
Dallas, TX 75238
214-349-9690

HILL*TX
1006108
Mr. Kevan Hill
913 Garden View
Georgetown, TX 78628
512-819-9734

HOPKINS
1007042
Jon Hopkins
P.O. Box 82835
Kenmore, WA 98028
206-488-0202
Fax # 206-488-1414

HQCOMIX
1007127
- High Quality Comics
Kevin A. Van Horn
1106 Second St.
Suite 110
Encinitas, CA 92024
619-723-7269

I

INTERNA*MB
1002757
- International Comic
Calvin Slobodian
859 4th Avenue
Rivers, Manitoba, MB
CANADA R0K 1X0
204-328-7846
"We have duplicates for sale on our lower priced comics."

K

KEITH*GA
1000058
Dr. Keith Contarino
2624 Greene's Lane
Powder Springs, GA 30073
404-594-0778
Ask for Sean Linkenback

KOCK*IA
1006964
Brad Kock
1308 Burge Hall
Iowa City, IA 52242
319-353-1495

KOSMIDER*KY
1005474
Mr. Matt Kosmider
525 Oakland Circle
Paducah, KY 42003

L

LEADBEL*PA
1007110
- Leadbelly Prod.
P.O. Box 585
Moscow, PA 18444
717-842-8304

LINDSAY*OK
1007122
Jerry Lindsay
1516 Village Drive
Altus, OK 73521

LOMORIE*NY
1006957
Gene Lomoriello
9 East Arnold Road
Poughkeepsie, NY 12601
914-677-8241

LUGO*NY
1007124
Felix Lugo
14-42 30th Road
Astoria, NY 11102
718-956-1370

M

MASON*VA
1004276
Mr. Chris Mason
4650 N. Washington Blvd
Apt. 1001
Arlington, VA 22201
703-243-0192

MITCHEL*ON
1007117
Ken Mitchell
710 Conacher Drive
Willowdale, Ontario,
CANADA M2M 3N6
416-222-5808

MOODY*KY
1006313
Brennan Moody
3219 Teakwood Circle
Louisville, KY 40216
502-449-2554

N

NELSON*BC
1006954
Rick Nelson
#15-1060 Willimar Ave.
Courtenay, BC CANADA
V9N 3L9
604-334-1577

NERESON*MN
1007112
Bill Nereson
8064 James Ave. N.
Brooklyn Park, MN 55444
612-566-0810

NORANS*AL
1007128
- Noran's Comics
P.O. Box 66
Repton, AL 36475
205-248-2474

NOWTHEN*TX
1007130
- Now & Then Coll.
Joe Dungan
5800 Broadway
Suite 205
San Antonio, TX 78209
210-805-9690

P

PATALAN*PA
1004192
Mr. Anthony Patalano
129 Fountain St. Apt. C
Pittsburgh, PA 15205
412-921-5178

PINKERT*MI
1006971
Mark Pinkerton
31905 Cambridge
Garden City, MI 48135
313-421-3425

R

RANKIN*NC
1007109
Lee Rankin
2504 Bay St.
Charlotte, NC 28205
704-376-3710

REID*NY
1003843
Mr. Bob Reid
14 Pine St.
Cornwall-on-Hudson, NY
12520
914-534-2582

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1005490
Mr. Stephen B. Ritter
14313 Mel Smith Ct.
Albuquerque, NM 87123
505-275-9171

ROBINSO*MO
1002829
Mr. Mike Robertson
2138 Elephant Walk Dr.
Imperial, MO 63052

S

SAUVE*BC
1007126
John J. Sauve
15 West Rd.
Victoria, B.C., CANADA
V9B 5C7
604-479-2573

SMITH*NC
1007114
Steven R. Smith
Comics Express
235 Blake St.
Winston-Salem, NC 27104
910-760-2148

STEPHAN*MO
1007123
Jerry Stephan
2540 Bredell Ave.
Maplewood, MO 63143
314-647-1050

STIGLIA*AP
1007052
James Stigliano
58th Bn Box 361 Unit
35154
APO, AP, CA 96376-0361

T

TIMECAP*RI
1007105
- Time Capsule Comics
Robert A. Yeremian
2737 Post Road
Warwick, RI 02886
401-732-8007

W

WADGE*CA
1006890
Mark Wadge
17623 Tanyard Hill West
Pine Grove, CA 95665
209-296-5872

WHITEMO*TX
1005856
- White Monkey Books
Jerry King
1801 South Harrison Street
Amarillo, TX 79102
806-374-6500
or 806-372-9660

WIGUTOW*IL
1007116
Paul Wigutow
29 Hillcrest Ave.
Fox Lake, IL 60020
708-587-5605

WILLIAM*PA
1007120
Robert Williams
826 Elm Street
Riverview Park, PA 19605
215-921-8694

WOLOSZY*FL
1007060
Gary Woloszyn
P.O. Box 353434
Palm Coast, FL 32135
904-446-7204
or 904-274-1124

Y

YARUSS*CA
1007057
David Yaruss
7916 Blue Lake Dr.
San Diego, CA 92119
619-465-3090

MARKETPLACE ADVERTISER DIRECTORY
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FOR SALE

ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID

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WOW!!!

This Month's For Sale Section Has 5,484 listings

worth $354,979.00!

ALL NEW OR UPDATED!!!

2112
Dark Horse (1992)

NO# .. NM/M ..... $10.00 ... HQCOMIX
John Byrne.

ACES HIGH
EC (1955)

2 .. VF ..... $38.00 ... ACEX

ACTION COMICS
DC (1938- Current)

19 .. FR- ..... $90.00 ... FARACI*CT
Tape, brown pages, but complete.
58 .. VG ..... $81.00 ... DELANEY
Glue on spine.
61 .. GVG ..... $71.00 ... DELANEY Jack Burnley cover.
62 .. F- ..... $130.00 ... DELANEY
Burnley war cover.
65 .. GVG ..... $55.00 ... COMER*MI
Extra staple, 2" tear, 2 small stains.
85 .. G ..... $45.00 ... WHITEMON
Cover is "VGF" but CFO, OWL is 8+.
100 .. VG ..... $198.00 ... INTERNA*MB
(1946).
141 .. VG/F ..... $70.00 ... ACEX 1/2" spine split, else "F+".
144 .. VG ..... $70.00 ... ACEX Minor spine tear/wear and slightly yellowed pages.
169 .. GVG ..... $35.00 ... COMER*MI
Stain on cover, tiny piece out.
214 .. VG- ..... $30.00 ... COMER*MI
Three 1" tears on spine.
234 .. VG ..... $35.00 ... ALEXAND*FL
Tommy Tomorrow, tear in back cover.
251 .. Fine ..... $45.00 ... HQCOMIX
252 .. F+ ..... $450.00 ... HQCOMIX
252 .. VG/F ..... $305.00 ... HQCOMIX
252 .. Fair ..... $75.00 ... HQCOMIX
254 .. G ..... $15.00 ... COMUNL*TX
1st Bizarro.
267 .. VG+ ..... $98.00 ... INTERNA*MB
Third Legion.
340 .. VF ..... $6.00 ... ACEX
343 .. VG/F ..... $2.00 ... ACEX
348 .. VG/F ..... $2.00 ... ACEX
358 .. VG ..... $2.00 ... ACEX
684 .. NM ..... $4.25 ... BUCHANAN
Doomsday. 14 available.
686 .. NM ..... $1.00 ... BUCHANAN
Funeral. 40 available.
242 .. Fine ..... $30.00 ... SMITH*NC 1st Braniac.

ADDAMS FAMILY
Gold Key (1974-1975)

1 .. NM ..... $60.00 ... REID*NY
Hanna Barbers T.V. cartoon.

ADVENTURE COMICS
DC (1938-1983)

94 .. F+ ..... $198.00 ... INTERNA*MB
Simon & Kirby cover. Tape on top of spine.
96 .. VG/F ..... $160.00 ... INTERNA*MB
Simon & Kirby cover.
98 .. VG/F ..... $155.00 ... INTERNA*MB
113 .. VG/F ..... $136.00 ... INTERNA*MB
Christmas cover.
119 .. G+ ..... $60.00 ... COMUNL*TX
150 .. VG ..... $59.00 ... WADGE*CA
160 .. VG ..... $39.00 ... WADGE*CA
177 .. VG ..... $44.00 ... ACEX Flat, clean book has 1/3" x 2" chip missing on lower right front cover. Very little wear overall.
220 .. VG ..... $15.00 ... ALEXAND*FL
Coupon out of front cover.
241 .. GVG ..... $21.00 ... ACEX
245 .. G ..... $18.00 ... ACEX
256 .. G ..... $75.00 ... COMUNL*TX
Green Arrow origin.
260 .. Fine ..... $175.00 ... INTERNA*MB
Origin Aquaman.
260 .. GVG ..... $88.00 ... INTERNA*MB
Origin Aquaman.
267 .. VG+ ..... $198.00 ... INTERNA*MB
2nd Legion.
271 .. G ..... $30.00 ... HQCOMIX
Luthor.
275 .. F+ ..... $66.00 ... HQCOMIX
283 .. VG/F ..... $28.00 ... HQCOMIX
285 .. VG+ ..... $26.00 ... HQCOMIX
Bizarro World.
288 .. VG ..... $15.00 ... HQCOMIX
Bizarro.
290 .. VG ..... $24.00 ... ACEX
290 .. G+ ..... $23.00 ... HQCOMIX
Sunboy.
293 .. VG ..... $18.00 ... ACEX
295 .. VG ..... $8.00 ... ACEX Bizarro cover and story.
296 .. VG/F ..... $9.00 ... ACEX
300 .. FVF ..... $194.00 ... INTERNA*MB
Tales of Legion begin.
300 .. G- ..... $50.00 ... HQCOMIX
301 .. VG/F ..... $32.00 ... HQCOMIX
307 .. VG/F ..... $12.00 ... ACEX
308 .. VG ..... $10.00 ... ACEX
312 .. VG ..... $7.00 ... ACEX
316 .. Fine ..... $11.00 ... ACEX
320 .. Fine ..... $15.00 ... HQCOMIX
325 .. VF+ ..... $20.00 ... HQCOMIX
326 .. Fine ..... $10.00 ... HQCOMIX
327 .. F+ ..... $12.00 ... HQCOMIX
336 .. VG/F ..... $5.00 ... ACEX
340 .. VF ..... $11.00 ... ACEX
340 .. Fine ..... $7.00 ... ACEX
349 .. FVF ..... $5.00 ... ACEX
351 .. VG/F ..... $3.00 ... ACEX
355 .. FVF ..... $5.00 ... ACEX
360 .. VF ..... $5.00 ... ACEX
360 .. VG/F ..... $3.00 ... ACEX
363 .. VF ..... $4.00 ... ACEX
371 .. VG/F ..... $2.00 ... ACEX
378 .. Fine ..... $3.00 ... ACEX
395 .. Fine ..... $1.00 ... ACEX
395 .. Fine ..... $1.00 ... ACEX
COLLECTION .. CALL $4.00 ACEX Four issues all featuring Aquaman including #'s 446 FVF, 449 VGF, 450 VF, 452 VF.

OVER 300

titles of comic strip reprint books in stock... like Terry. Dick Tracy, Flash Gordon, Abbie an' Slats, Orphan Annie, The Spirit, Lady Luck, Modesty Blaise, Prince Valiant, Juliet Jones, Mandrake, Johnny Hazard, Buck Rogers, The Phantom, Buz Sawyer, etc. **Send two stamps NOW for my complete illustrated lists.**

KEN PIERCE

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(#8)

FREE AUTOGRAPHS!!!

How to receive FREE, authentically autographed celebrity photos. Send SASE for information. Tested by thousands.

Jim Weaver
405 Dunbar Drive
Pittsburg, PA 15235

(#9)

Marketplace Advertiser Directory starts on page 55

COMICS SOURCE MARKETPLACE

ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID **FOR SALE**

ADVENTURES IN 3-D
Harvey (1953-1954)

1 .. VG ..... $20.00 ... REID*NY No glasses.

ADVENTURES INTO THE UNKNOWN
ACG (1948-1967)

22 .. Fine ..... $30.00 ... ALEXAND*FL

ADVENTURES OF ALAN LADD
DC (1949-1951)

1 .. VG ..... $115.00 ... INTERNA*MB Photo cover.
1 .. GVG ..... $60.00 ... ACEX Photo cover. Clean and sharp with light wear at spine including a roll, nice color.
2 .. GVG ..... $40.00 ... ACEX Photo cover. Flat, tight copy has light overall surface wear, nice color, light wear at spine.
3 .. GVG ..... $42.00 ... INTERNA*MB
4 .. VG+ ..... $60.00 ... INTERNA*MB Photo cover.
6 .. GVG ..... $42.00 ... INTERNA*MB Photo cover.
7 .. GVG ..... $33.00 ... INTERNA*MB
9 .. VG+ ..... $49.00 ... INTERNA*MB

ADVENTURES OF BOB HOPE
DC (1950-1968)

108 .. VG ..... $6.00 ... ACEX

ADVENTURES OF PINKY LEE, THE
Atlas (1955)

1 .. GVG ..... $48.00 ... GEMMELL

ADVENTURES OF ROBIN HOOD
ME (1957)

8 .. VF ..... $35.00 ... REID*NY Richard Greene Photo-C.

ADVENTURES OF SUPERMAN
DC (1987-Current)

497 .. NM ..... $4.25 ... BUCHANAN Doomsday. 5 available.
499 .. NM ..... $1.00 ... BUCHANAN Funeral. 5 available.
500 .. NM/M ..... $75.00 ... HQCOMIX Platinum.
500 .. NM ..... $95.00 ... CHAO*BC Platinum, signed by Tom Grummett.

ADVENTURES OF THE FLY
Radio(Archie) (1959-1965)

1 .. G+ ..... $85.00 ... HQCOMIX
2 .. G ..... $40.00 ... HQCOMIX
3 .. G ..... $27.00 ... HQCOMIX

ADVENTURES OF THE JAGUAR
Radio(Archie) (1961-1963)

1 .. FVF ..... $75.00 ... HQCOMIX
1 .. Fine ..... $50.00 ... REID*NY
1 .. G- ..... $18.00 ... HQCOMIX

AIR ACE COMICS
Street & Smith (1944-1947)

V2#11 .. FVF ..... $20.00 ... ACEX
V2#12 .. Fine ..... $15.00 ... ACEX Very sharp and tight with light crease lower right corner, light pencil marks (1/2").

AIR FIGHTERS COMICS
Hillman (1941-1945)

V1#1 .. Fair ..... $80.00 ... ACEX Rough but complete.
V2#5 .. FVF ..... $120.00 ... ACEX Sharp, flat copy has clean, strong color, 1/8" tear lower edge, 1/2" tear back cover.

AIRBOY COMICS
Hillman (1945-1953)

V2#11 .. GVG ..... $42.00 ... ACEX Nice copy appears much higher in grade except for tracing on cover of artwork with pen.
V3#12 .. VG/F ..... $39.00 ... ACEX Sharp, tight and clean copy has light wear a spine, very light fold upper right corner (5" long but not creased), light tanning at edges, great color and gloss.
V4#1 .. F+ ..... $75.00 ... COMUNL*TX

ALIENS
Dark Horse (1988-1989)

2 .. NM ..... $20.00 ... REID*NY Dark horse.

ALIENS
Dark Horse (1989-1990)

1 .. NM/M ..... $5.00 ... HQCOMIX
2 .. NM/M ..... $3.00 ... HQCOMIX
3 .. NM/M ..... $3.00 ... HQCOMIX
4 .. NM/M ..... $3.00 ... HQCOMIX

ALIENS VS PREDATOR
Dark Horse (1990)

1 .. NM/M ..... $6.00 ... HQCOMIX
1 .. NM ..... $29.95 ... HOPKINS Platinum. Four copies available.
2 .. NM/M ..... $3.00 ... HQCOMIX
4 .. NM/M ..... $3.00 ... HQCOMIX

ALL AMERICAN COMICS
DC (1939-1948)

12 .. VG+ ..... $128.00 ... INTERNA*MB 1940, Ultra Man.
25 .. VF ..... $2200.00 ... KEITH*GA Restored.
59 .. VG/F ..... $155.00 ... INTERNA*MB
60 .. FVF ..... $248.00 ... INTERNA*MB
60 .. Fine ..... $35.00 ... SMITH*NC
63 .. VG+ ..... $120.00 ... INTERNA*MB
102 .. VG ..... $185.00 ... INTERNA*MB

ALL AMERICAN MEN OF WAR
DC (1952-1966)

2 .. Fair ..... $10.00 ... HERMUS Cover heavily damaged, poorly printed (miscolored), otherwise FAIR.
82 .. VG+ ..... $10.00 ... REID*NY

ALL FLASH QUARTERLY
DC (1941-1948)

3 .. G+ ..... $130.00 ... INTERNA*MB
12 .. VG+ ..... $128.00 ... INTERNA*MB Origin The Thinker.
13 .. VG ..... $129.00 ... WADGE*CA
13 .. GVG ..... $85.00 ... INTERNA*MB
15 .. VG/F ..... $125.00 ... INTERNA*MB
15 .. VG ..... $98.00 ... INTERNA*MB
28 .. VG/F ..... $140.00 ... KEITH*GA

ALL SELECT COMICS
Timely (1943-1946)

7 .. F+ ..... $195.00 ... MITCHEL*ON Schumburg cover.

ALL STAR COMICS
DC (1940-1978)

4 .. VG/F ..... $1050.00 ... INTERNA*MB First adventure for J.S.A.
5 .. VG+ ..... $895.00 ... INTERNA*MB 1st Hawkgirl.
6 .. GVG ..... $395.00 ... INTERNA*MB Johnny Thunder joins JSA.
7 .. VG+ ..... $495.00 ... INTERNA*MB Piece off bottom corner of cover.
18 .. F+ ..... $465.00 ... INTERNA*MB
18 .. VG ..... $299.00 ... WADGE*CA
22 .. GVG ..... $175.00 ... INTERNA*MB Patriotic flag cover.
26 .. VF+ ..... $598.00 ... INTERNA*MB
53 .. Poor ..... $48.00 ... INTERNA*MB Coverless.
56 .. VG/F ..... $210.00 ... INTERNA*MB

ALL STAR WESTERN
DC (1970-1972)

10 .. VF ..... $95.00 ... ALEXAND*FL 1st Jonah Hex.
10 .. F- ..... $35.00 ... NERESON 1st appearance Jonah Hex.

ALPHA FLIGHT
Marvel (1983-Current)

33 .. NM ..... $5.00 ... PATALAN*PA Wolverine appearance.

AMAZING ADULT FANTASY
Marvel (1961-1962)

9 .. G+ ..... $30.00 ... TIMECAP*RI
11 .. VG- ..... $50.00 ... COMUNL*TX One before big one.

AMAZING ADVENTURE FUNNIES
Centaur (1940)

1 .. Fair ..... $70.00 ... ACEX Taped spine (clear), browning pages, slight roll, chipping.

AMAZING ADVENTURES
Marvel (1961)

2 .. VG ..... $75.00 ... HILL*TX

AMAZING ADVENTURES
Marvel (1970-1976)

18 .. FVF ..... $7.50 ... ACEX
18 .. Fine ..... $6.00 ... ACEX 1st appearance Killraven.
18 .. VG ..... $3.50 ... ACEX

AMAZING FANTASY
Marvel (1962)

15 .. VF+ ..... $4000.00 ... DECESAR*NJ Restored 3 small 1/2 inch ink lines on cover.
15 .. G- ..... $725.00 ... RITTER*NM Staples attached - near white pages. Light marvel chipping.
15 .. Fair ..... $950.00 ... HQCOMIX

AMAZING GHOST STORIES
St. John (1954-1955)

15 .. VG ..... $20.00 ... ALEXAND*FL Baker cover, interior page torn but complete.

I AM LOOKING FOR THE FOLLOWING BOOKS IN FINE OR BETTER CONDITION:

All American Men of War .... #4, #127

Our Army at War ..... #5, #10, #27, #64

Star-Spangled War . #3, #5, #11, #23, #25, #132, #2

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AMAZING SPIDER-MAN #3

Marketplace Advertiser Directory starts on page 55

FOR SALE

AMAZING SPIDER-MAN
Marvel (1963-Current)

ISS/GRADE	PRICE	SELLER ID	NOTES
1 .. VG	$1200.00	GASAWAY*AR	Nice pages!
1 .. G+	$1100.00	KEITH*GA	
1 .. G	$700.00	RITTER*NM	Staples attached, whole. Don't find this book much cheaper.
1 .. G	$1000.00	CLORE*AE	
3 .. VF	$595.00	CHAO*BC	White pages.
3 .. VF	$595.00	CHAO*BC	White pages.
3 .. CALL	$100.00	NOWTHEN	3 small holes in margin otherwise "F-".
3 .. Fair	$70.00	NELSON*BC	Heavy tape and amatuer repair but no pieces missing.
4 .. NM	$68.00	RITTER*NM	Nice cover. Giant-size.
4 .. FR/G	$60.00	NOWTHEN	
5 .. VG	$200.00	ALEXAND*FL	
6 .. VF	$500.00	YARUSS*CA	
6 .. Fine	$200.00	CHAO*BC	
6 .. Fine	$200.00	CHAO*BC	
6 .. VG/F	$200.00	NOWTHEN	
6 .. G	$80.00	ACEX	Sound copy has wear at spine and edges, name written on cover (approx. 1/4" x 1 1/4"), light surface wear yet still relatively clean with decent color.
7 .. F+	$200.00	COMUNL*TX	
8 .. VG+	$145.00	INTERNA*MB	
8 .. G	$90.00	HQCOMIX F.F.	
9 .. FVF	$310.00	INTERNA*MB	
9 .. VG/F	$209.00	HQCOMIX	
10 .. VF-	$300.00	KEITH*GA	
10 .. F+	$200.00	CHAO*BC	Nice pages, no chips.
10 .. F+	$200.00	CHAO*BC	Enforcers, nice pages.
10 .. F+	$225.00	COMUNL*TX	
10 .. VG	$80.00	COMER*MI	
10 .. VG	$90.00	ACEX	A near fine copy if not for two name stamps on front cover.
10 .. G	$45.00	ACEX	Nice, sharp color, wear at spine with 1 1/2" tape repair (clear) center, 1" tape repair (clear) back cover, arrival date written upper left (1/2").
11 .. FVF	$158.00	INTERNA*MB	
12 .. Fine	$94.00	RITTER*NM	Near white pages.
12 .. G	$25.00	COMER*MI	
13 .. VG/F	$125.00	INTERNA*MB	
14 .. VF	$495.00	INTERNA*MB	Professionally restored by Matt Wilson, light name (Dennis) on cover which is not too noticeable.
14 .. VG	$200.00	WOLOSZY	Front cover has one small and two tiny nibbles.
15 .. VG	$68.00	ACEX	
16 .. FVF	$128.00	INTERNA*MB	
16 .. FVF	$144.50	HQCOMIX	Daredevil.
16 .. VG+	$70.00	NOWTHEN	Subscription crease.
16 .. G	$20.00	SMITH*NC	
17 .. VG+	$135.00	HQCOMIX	
17 .. VG-	$105.00	NOWTHEN	
17 .. G-	$45.00	ACEX	1/2 x 1" piece missing lower right corner, faded.
18 .. FVF	$138.00	INTERNA*MB	
18 .. GVG	$35:00	ACEX	
18 .. Poor	$15.00	NOWTHEN	
19 .. F+	$98.00	INTERNA*MB	
19 .. Fine	$56.00	ACEX	Very sharp and glossy, has three small tears at right edge (1/16", 1/4", 1/8"). Light tanning at edge of pages, overall very little wear.
19 .. VG	$30.00	COMER*MI	
19 .. G	$28.00	NOWTHEN	
20 .. Fine	$70.00	ACEX	
20 .. Fine	$95.00	INTERNA*MB	
20 .. VG/F	$54.00	ACEX	Appears "F" with very light spine and corner wear but also has light bend lower right area that is starting to roll, strong, clean color and gloss.
20 .. VG-	$65.00	NOWTHEN	
21 .. FVF	$95.00	INTERNA*MB	
21 .. F-	$60.00	NOWTHEN	
21 .. VG/F	$40.00	ACEX	
21 .. VG	$30.00	ACEX	
21 .. G	$22.00	NOWTHEN	
22 .. FVF	$85.00	INTERNA*MB	
22 .. F-	$55.00	NOWTHEN	
22 .. VG/F	$39.00	ACEX	Sharp, flat and glossy copy has light spine wear, very light crease upper right corner (1"), bright, rich colors.
22 .. VG	$27.50	NELSON*BC	
22 .. VG	$30.00	ACEX	
23 .. VF+	$172.50	HQCOMIX	Green Goblin.
23 .. FVF	$138.00	INTERNA*MB	
23 .. F-	$95.00	NOWTHEN	
23 .. VG/F	$58.00	ACEX	3rd appearance Green Goblin. Beautiful color and gloss with very light wear, appears much nicer except for very slight moisture wave at lower edge.
23 .. VG	$45.00	ACEX	
23 .. VG	$69.00	HQCOMIX	
23 .. G+	$35.00	NOWTHEN	
24 .. FVF	$75.00	INTERNA*MB	
24 .. F+	$65.00	ROBINSO	
24 .. F-	$50.00	NOWTHEN	
24 .. VG/F	$32.00	ACEX	Sharp, glossy cover would be fine except for crease at spine with rust stain.
25 .. VF-	$88.00	NOWTHEN	
25 .. Fine	$60.00	ACEX	1st appearance Mary Jane Watson (Face not shown, but introduced as Mary Jane).
25 .. VG/F	$56.00	INTERNA*MB	
25 .. VG	$36.00	ACEX	Solid VG has two small tears (1/2 and 1/4") at right edge, light spine wear, sharp color, light subscription crease.
25 .. VG	$45.00	ACEX	
25 .. G	$23.00	NOWTHEN	
26 .. VF	$125.00	CHAO*BC	Green Goblin.
26 .. VF	$131.00	HQCOMIX	
26 .. VG/F	$65.00	NOWTHEN	
26 .. VG	$50.00	NOWTHEN	
27 .. VG/F	$60.00	NOWTHEN	
27 .. VG+	$50.00	ACEX	Very light color touch at spine.
27 .. G+	$35.00	ROBINSO	
28 .. VF-	$130.00	CHAO*BC	Molten Man.
28 .. Fine	$85.00	INTERNA*MB	
28 .. VG	$60.00	NOWTHEN	
28 .. VG-	$25.00	COMER*MI	Spine roll.
28 .. GVG	$30.00	ACEX	
29 .. VF/NM	$104.00	HQCOMIX	
29 .. VG/F	$30.00	ACEX	
29 .. VG/F	$40.00	NOWTHEN	
29 .. VG	$25.00	ACEX	Some Marvel chipping along right edge of front cover.
29 .. VG-	$20.00	COMER*MI	
29 .. GVG	$19.00	ACEX	Flat and tight with spine wear, several small chips right edge (1/2" at largest), 3/4" tear right edge, light wear overall, still has nice color and appeal.
30 .. FVF	$69.00	INTERNA*MB	
30 .. F+	$55.00	NOWTHEN	
30 .. Fine	$35.00	COMER*MI	
30 .. Fine	$50.00	INTERNA*MB	
30 .. VG/F	$20.00	COMER*MI	
30 .. VG	$30.00	ACEX	Sharp, flat and glossy with light wear at spine, very light crease (5") lower left corner, great colors.
30 .. GVG	$19.00	ACEX	
30 .. Fair	$9.00	ACEX	
31 .. VF	$67.50	HQCOMIX	
31 .. VF	$80.00	CHAO*BC	Bright cover colors.
31 .. VG/F	$20.00	ACEX	
31 .. VG/F	$23.00	ACEX	
31 .. VG	$18.00	COMER*MI	Back cover crease.
32 .. VF	$72.00	INTERNA*MB	
32 .. VG/F	$30.00	ACEX	
32 .. VG	$18.00	ACEX	Very sharp, glossy copy has light wear at spine including spine crease.
32 .. VG	$20.00	ACEX	
33 .. VF	$67.50	HQCOMIX	
33 .. Fine	$28.00	ACEX	Sharp, tight and flat with very light wear at spine, 1/8" crease lower right corner, beautiful color.
33 .. VG/F	$30.00	ACEX	
33 .. VG/F	$33.00	INTERNA*MB	
34 .. VF+	$74.00	RITTER*NM	Almost vf/nm. Off-white pages.
34 .. FVF	$55.00	INTERNA*MB	
34 .. VG/F	$21.00	ACEX	Sharp, glossy copy has light wear at spine with tiny color flaking (1/16").
35 .. FVF	$35.00	ACEX	Very sharp and tight copy has three or four tiny chips (1/8" or less) upper edge, otherwise "VF", strong color and gloss.
35 .. FVF	$39.00	ACEX	
35 .. FVF	$55.00	INTERNA*MB	
35 .. Fine	$29.00	ACEX	Very sharp and tight copy appears "VF" except for light color flaking (very thin, less than 1/16") along lower edge, clean, rich color and gloss, 1/2" tear back cover.
35 .. VG/F	$21.00	ACEX	Sharp, glossy cover has strong colors, light wear at spine, 1" crease lower right corner, corners slightly rounding.
35 .. VG	$20.00	ACEX	Tight and clean with wear at spine and corners, wear at lower edge, good, strong colors and gloss.
35 .. VG	$20.00	ACEX	Tight and flat, wear at spine, several small creases lower edge, two long creases (2 1/2", light subscription crease), nice color and gloss.
36 .. FVF	$55.00	INTERNA*MB	
36 .. VG/F	$21.00	ACEX	Sharp copy has 1/4" stain back cover, arrival stamp.
36 .. VG	$20.00	ACEX	Sharp, tight and clean with wear at spine and corners, strong colors and gloss.
36 .. VG	$20.00	ACEX	Sharp and flat with wear at spine, light creasing at corners, strong color.
36 .. VG	$24.00	ACEX	Light center crease.
37 .. FVF	$55.00	ACEX	Light tanning at edges, otherwise "VF".
37 .. VG/F	$33.00	INTERNA*MB	
37 .. VG/F	$36.00	ACEX	
37 .. VG	$18.00	ACEX	Sharp, glossy book has light wear at spine and corners.
37 .. VG	$20.00	ACEX	Flat and tight with light wear at spine, subscription crease, light creasing right edge, good color.
38 .. VF+	$72.00	HQCOMIX	
38 .. VF	$72.00	INTERNA*MB	
38 .. VG/F	$40.00	HQCOMIX	
39 .. VF/NM	$105.00	INTERNA*MB	
39 .. FVF	$75.00	HQCOMIX	Goblin.
39 .. G-	$12.00	COMER*MI	
40 .. FVF	$122.00	HQCOMIX	
40 .. F-	$50.00	COMER*MI	
40 .. VG+	$55.00	INTERNA*MB	
40 .. G	$19.50	BENNETT	
41 .. FVF	$48.00	INTERNA*MB	
41 .. VG/F	$25.00	ACEX	Appears "VF+" except for 1" tear upper left edge.
42 .. NM+	$85.00	CHAO*BC	Mary Jane appearance.
42 .. NM	$90.00	CHAO*BC	Mary Jane.
42 .. VF	$56.00	HQCOMIX	
42 .. FVF	$28.00	INTERNA*MB	
42 .. FVF	$33.00	ACEX	3rd appearance Mary Jane Watson (1st time her face is shown).
42 .. Fine	$28.00	ACEX	3rd appearance Mary Jane Watson (1st time her face is shown).
43 .. VG/F	$14.00	ACEX	
44 .. VG/F	$14.00	ACEX	Appears "F" but has extremely light subscription crease, minor spine wear, beautiful color and gloss.
44 .. VG/F	$14.00	ACEX	
45 .. VF+	$40.00	HQCOMIX	
45 .. FVF	$32.00	INTERNA*MB	
45 .. VG/F	$14.00	ACEX	Very sharp, flat and tight with light crease lower right corner (3/4"), several small (1/8") spots lower area cover, bright colors.
46 .. VG/F	$14.00	ACEX	Very sharp, clean and glossy with light spine wear, small creases at corners, beautiful color.
46 .. VG	$11.00	ACEX	
47 .. FVF	$32.00	INTERNA*MB	
48 .. VF	$37.50	HQCOMIX	
48 .. VG+	$46.00	INTERNA*MB	
48 .. VG	$12.00	ACEX	
49 .. VF+	$32.00	RITTER*NM	Small tear front cover otherwise VF/NM.
49 .. VF	$41.00	INTERNA*MB	
49 .. F+	$27.50	HQCOMIX	
50 .. VG+	$71.00	INTERNA*MB	
50 .. VG	$69.00	HQCOMIX	
50 .. G	$45.00	HQCOMIX	

AMAZING SPIDER-MAN #14

FREE COMIC CATALOG!
* LOW PRICES *
Silver Age and Golden Age, Marvels, DCs, Disneys, All Kinds.
SPECIAL BONUS WITH PURCHASE!

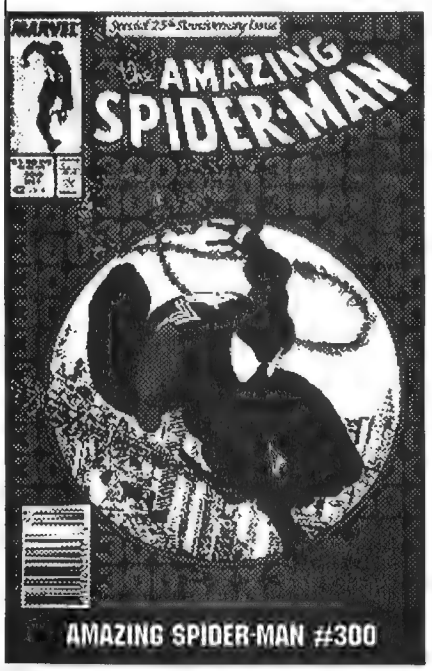
Send an EXTRA 1st Class Stamp to:
Dave Yaruss
7916 Blue Lake Drive
San Diego, CA 92119
WANTED:
Disney Animation Art
(#8)

Marketplace Advertiser Directory starts on page 55

COMICS SOURCE MARKETPLACE

ISS/GRADE PRICE SELLER ID — FOR SALE

52 .. Fine ..... $16.00 ... ACEX
53 .. VG/F ..... $9.00 ... ACEX
54 .. Fine ..... $16.00 ... ACEX
54 .. VG/F ..... $9.00 ... ACEX
55 .. FVF ..... $20.00 ... ACEX
55 .. VG/F ..... $14.00 ... ACEX
56 .. VF ..... $25.00 ... ACEX
56 .. Fine ..... $16.00 ... ACEX
57 .. VF/NM ..... $30.00 ... ACEX
57 .. FVF ..... $15.00 ... ACEX Beautiful copy is tight and flat with very light 1/4" crease upper right corner, 1/16" tear right edge, very sharp with excellent color and gloss.
57 .. VG/F ..... $12.00 ... ACEX
58 .. VF ..... $25.00 ... ACEX
58 .. Fine ..... $16.00 ... ACEX
59 .. FVF ..... $25.00 ... ACEX
60 .. VF ..... $25.00 ... ACEX
60 .. Fine ..... $16.00 ... ACEX
60 .. Fine ..... $16.00 ... ACEX
60 .. VG/F ..... $9.00 ... ACEX Very sharp and glossy with light wear at spine and corners (1/4" creases), two small tears lower edge (1/8, 1/4"), beautiful gloss and color.
61 .. VF ..... $15.00 ... ACEX
61 .. VG+ ..... $12.00 ... ACEX
61 .. VG ..... $10.00 ... ACEX
62 .. FVF ..... $20.00 ... ACEX
63 .. FVF ..... $12.00 ... ACEX
64 .. FVF ..... $20.00 ... ACEX
68 .. VF ..... $15.00 ... ACEX
68 .. Fine ..... $10.00 ... ACEX
69 .. Fine ..... $10.00 ... ACEX
69 .. VG/F ..... $6.00 ... ACEX Flat, sharp and glossy with light wear at spine, 1/8" color flake center left front cover, beautiful color.
69 .. VG ..... $8.00 ... ACEX
70 .. VG/F ..... $8.00 ... ACEX
72 .. FVF ..... $20.00 ... ACEX
75 .. Fine ..... $10.00 ... ACEX
76 .. Fine ..... $10.00 ... ACEX
77 .. FVF ..... $12.00 ... ACEX
79 .. FVF ..... $12.00 ... ACEX
83 .. FVF ..... $10.00 ... ACEX
86 .. Fine ..... $8.00 ... ACEX
91 .. VG/F ..... $8.00 ... ACEX
91 .. VG ..... $5.00 ... ACEX
93 .. VG/F ..... $6.00 ... ACEX
97 .. VF/NM ..... $55.00 ... RITTER*NM Green Goblin drug issue.
98 .. NM ..... $50.00 ... ROBINSO No "comics code".
100 .. VF ..... $79.00 ... CHAO*BC
100 .. VF ..... $94.00 ... HQCOMIX
100 .. VG/F ..... $38.00 ... ACEX
101 .. VF ..... $88.00 ... RITTER*NM 1st Morbius.
101 .. F+ ..... $85.00 ... HQCOMIX Morbius.
102 .. NM ..... $70.00 ... COMER*MI Inked slightly on edge.
109 .. VG/F ..... $7.00 ... ACEX
110 .. VF+ ..... $10.00 ... COMER*MI Ink mark on edge cover. Very slight distributors.
110 .. VF ..... $17.00 ... ACEX
110 .. VG ..... $6.00 ... ACEX
113 .. Fine ..... $9.00 ... ACEX
117 .. FVF ..... $10.00 ... REID*NY
121 .. NM ..... $75.00 ... HQCOMIX Green Goblin.
121 .. NM ..... $125.00 ... REID*NY Death of Gwen Stacy. Stunning.
121 .. VF/NM ..... $67.50 ... HQCOMIX
121 .. VG ..... $21.00 ... ACEX
125 .. G ..... $9.00 ... NORANS*AL
126 .. G ..... $3.00 ... ACEX
127 .. VG ..... $6.00 ... ACEX
129 .. VF/NM ..... $200.00 ... ACEX
129 .. VF/NM ..... $225.00 ... ACEX Bright, brilliant color with minimal wear at corners (1/16" chip lower right corner), sharp copy!
129 .. VF+ ..... $210.00 ... COMICST Name written above splash.
129 .. VF- ..... $100.00 ... CHAO*BC
129 .. F+ ..... $70.00 ... SMITH*NC
129 .. VG+ ..... $75.00 ... MOODY*KY
129 .. G+ ..... $50.00 ... ROBINSO
134 .. VF/NM ..... $20.00 ... HQCOMIX Punisher.
134 .. VF- ..... $16.00 ... ACEX
134 .. VG/F ..... $7.00 ... ACEX
135 .. VF/NM ..... $58.50 ... HQCOMIX
135 .. VG/F ..... $23.00 ... ACEX
135 .. VG ..... $15.00 ... ACEX Light wear including two 1/4" holes back cover.
135 .. G ..... $10.00 ... REID*NY Coupon cut from back cover.
153 .. VF ..... $7.00 ... ACEX Spectacular copy has 1/4" crease (very light) lower right corner.
155 .. VF/NM ..... $8.00 ... ACEX Beautiful copy, less than 1/16" crease lower right corner on an otherwise "NM" copy.
161 .. NM/M ..... $12.00 ... HQCOMIX Punisher.
161 .. VF/NM ..... $11.00 ... HQCOMIX
161 .. VF ..... $8.00 ... ACEX Punisher cameo.
162 .. VF/NM ..... $19.00 ... HQCOMIX Punisher.
162 .. VF ..... $16.00 ... HQCOMIX
163 .. VF/NM ..... $5.00 ... ACEX Beautiful copy has a 1/8" crease lower right corner, otherwise "NM".
170 .. NM ..... $5.00 ... ACEX
170 .. VF/NM ..... $5.00 ... ACEX Very tiny dent upper left corner otherwise "NM".
172 .. NM ..... $5.00 ... ACEX
174 .. VF/NM ..... $15.00 ... REID*NY Punisher.
175 .. VF/NM ..... $10.00 ... PATALAN*PA Punisher appearance.
175 .. VF- ..... $10.00 ... ACEX Punisher appearance.
178 .. VF/NM ..... $7.00 ... ACEX Green Goblin appearance. Very thin crease upper left corner, otherwise "NM".
181 .. VF ..... $5.00 ... NORANS*AL
182 .. NM ..... $5.00 ... ACEX
184 .. Fine ..... $3.00 ... ACEX Appears "NM" except for light crease with small (1/4") tear upper edge.
185 .. VF/NM ..... $5.00 ... ACEX
186 .. VF/NM ..... $5.00 ... ACEX
188 .. NM ..... $5.00 ... ACEX
192 .. VF/NM ..... $5.00 ... ACEX
193 .. NM ..... $5.00 ... ACEX Pencilled arrival date.
194 .. VG ..... $7.00 ... NORANS*AL
196 .. NM ..... $5.00 ... ACEX
198 .. NM ..... $6.00 ... REID*NY
199 .. VF/NM ..... $5.00 ... ACEX
200 .. NM ..... $14.00 ... ACEX Giant Origin issue.
200 .. FVF ..... $10.00 ... ACEX
201 .. VF ..... $15.00 ... ACEX Punisher appearance.
201 .. VF ..... $16.00 ... ACEX Punisher appearance.
201 .. Fine ..... $12.00 ... NORANS*AL
202 .. VF/NM ..... $20.00 ... ACEX Punisher appearance.
203 .. NM ..... $5.00 ... ACEX
205 .. NM ..... $5.00 ... ACEX
206 .. NM ..... $5.00 ... ACEX
208 .. NM ..... $5.00 ... ACEX
213 .. VF/NM ..... $5.00 ... ACEX
215 .. NM ..... $5.00 ... ACEX
221 .. VF/NM ..... $5.00 ... ACEX
225 .. NM ..... $6.00 ... PATALAN*PA Foolkiller appearance.
228 .. NM ..... $5.00 ... ACEX
238 .. NM ..... $40.00 ... CHAO*BC With Tattooz.
238 .. NM ..... $55.00 ... ROBINSO With "Tattooz".
238 .. VF/NM ..... $20.00 ... ACEX Without tatooz.
238 .. VF/NM ..... $40.00 ... BENNETT With Tattooz.
238 .. VG/F ..... $15.00 ... ACEX Clean and bright but with light wear and without Tattooz.
239 .. NM ..... $30.00 ... ROBINSO 2nd "Hobgoblin".
239 .. NM ..... $35.00 ... ACEX
239 .. NM- ..... $35.00 ... ACEX 1st Hobgoblin vs. Spider-Man battle.
239 .. VF ..... $30.00 ... NORANS*AL
240 .. NM ..... $5.00 ... ACEX
243 .. NM ..... $5.00 ... ACEX
244 .. VF ..... $7.00 ... NORANS*AL
245 .. VF ..... $12.00 ... NORANS*AL
247 .. NM ..... $5.00 ... ACEX
248 .. NM ..... $5.00 ... ACEX
249 .. VF/NM ..... $11.00 ... NORANS*AL
250 .. FVF ..... $10.00 ... NORANS*AL
251 .. VF ..... $7.00 ... PATALAN*PA Hobgoblin appearance.
251 .. FVF ..... $10.00 ... NORANS*AL
252 .. NM ..... $20.00 ... NELSON*BC
252 .. NM ..... $25.00 ... ACEX
252 .. NM ..... $25.00 ... ACEX
252 .. VF+ ..... $20.00 ... ACEX
252 .. VF ..... $20.00 ... NORANS*AL
253 .. NM ..... $6.00 ... ACEX 1st appearance The Rose.
257 .. VF ..... $9.00 ... NORANS*AL
258 .. Fine ..... $8.00 ... NORANS*AL
259 .. Fine ..... $11.00 ... NORANS*AL
260 .. NM ..... $10.00 ... REID*NY
260 .. Fine ..... $7.00 ... NORANS*AL
261 .. VF ..... $8.00 ... REID*NY
261 .. Fine ..... $8.00 ... NORANS*AL
275 .. NM ..... $12.00 ... REID*NY
281 .. VF ..... $8.00 ... REID*NY
281 .. VF ..... $10.00 ... NORANS*AL
284 .. NM ..... $9.00 ... REID*NY
284 .. Fine ..... $8.00 ... NORANS*AL
285 .. NM ..... $18.00 ... REID*NY Punisher.
285 .. VF/NM ..... $10.00 ... PATALAN*PA Punisher appearance.
285 .. VF ..... $15.00 ... NORANS*AL
286 .. NM ..... $5.00 ... ACEX Gang War story.
286 .. VF/NM ..... $5.00 ... REID*NY
287 .. NM ..... $6.00 ... REID*NY
288 .. VF/NM ..... $8.00 ... REID*NY
289 .. NM/M ..... $22.00 ... HQCOMIX
289 .. VF/NM ..... $20.00 ... REID*NY
293 .. NM ..... $6.00 ... PATALAN*PA Part 2 Kraven story.
293 .. VF/NM ..... $6.00 ... ACEX Part 2 of Kraven story.
296 .. VF/NM ..... $5.00 ... ACEX
296 .. VF+ ..... $5.00 ... REID*NY
298 .. NM ..... $30.00 ... BENNETT
298 .. NM ..... $32.00 ... ACEX Todd McFarlane begins; 1st Venom.
298 .. NM ..... $40.00 ... HOPKINS Signed by Todd McFarlane.
298 .. NM- ..... $25.00 ... CHAO*BC First McFarlane.
298 .. VF/NM ..... $35.00 ... REID*NY McFarlane c/a begins 1st cameo venom.
299 .. NM ..... $50.00 ... HOPKINS Signed by Todd McFarlane.
300 .. NM/M ..... $60.00 ... HQCOMIX
300 .. NM ..... $45.00 ... NELSON*BC
300 .. NM ..... $55.00 ... BENNETT
300 .. NM- ..... $40.00 ... CHAO*BC Venom, McFarlane.
300 .. VF/NM ..... $65.00 ... NERESON 1st full Venom story.
300 .. VF ..... $50.00 ... REID*NY 1st full venom story.
301 .. NM ..... $15.00 ... REID*NY
302 .. NM ..... $16.00 ... ACEX McFarlane.
302 .. VF+ ..... $12.00 ... REID*NY
303 .. NM ..... $15.00 ... REID*NY
304 .. VF/NM ..... $13.00 ... REID*NY
305 .. NM ..... $15.00 ... REID*NY
307 .. NM ..... $12.00 ... ACEX
307 .. VF/NM ..... $9.00 ... REID*NY
308 .. NM+ ..... $10.00 ... REID*NY
308 .. NM ..... $12.00 ... ACEX
309 .. NM+ ..... $10.00 ... REID*NY
309 .. NM ..... $12.00 ... ACEX McFarlane.
310 .. NM ..... $10.00 ... REID*NY
311 .. NM ..... $10.00 ... REID*NY
312 .. NM ..... $20.00 ... REID*NY Two copies available.
313 .. NM ..... $10.00 ... REID*NY Two copies available.
314 .. NM ..... $10.00 ... REID*NY
314 .. VF/NM ..... $11.00 ... ACEX McFarlane.
315 .. NM ..... $19.00 ... REID*NY Two copies available. Venom.
316 .. NM ..... $19.00 ... REID*NY Venom - two copies available.
317 .. NM ..... $19.00 ... REID*NY Venom - three copies available.
318 .. NM ..... $8.00 ... REID*NY
319 .. NM ..... $7.00 ... ACEX McFarlane.
319 .. NM ..... $8.00 ... REID*NY Three copies available.
320 .. NM ..... $8.00 ... REID*NY
321 .. NM ..... $8.00 ... REID*NY
322 .. NM ..... $8.00 ... REID*NY
323 .. NM ..... $7.00 ... ACEX McFarlane.
323 .. NM ..... $7.00 ... REID*NY Two copies available. One has double cover.
324 .. NM ..... $10.00 ... PATALAN*PA Sabretooth appearance.
324 .. NM- ..... $12.00 ... REID*NY Sabretooth.
325 .. NM ..... $7.00 ... ACEX McFarlane.
325 .. NM ..... $8.00 ... REID*NY
328 .. NM ..... $7.00 ... ACEX Hulk crossover; Last McFarlane issue.
328 .. NM ..... $11.00 ... REID*NY Two copies available.
331 .. NM ..... $3.00 ... BUCHANAN 20 available.
332 .. NM ..... $8.00 ... REID*NY Venom.
332 .. F+ ..... $3.50 ... BUCHANAN Venom. 4 available.
334 .. NM ..... $2.50 ... BUCHANAN Sinister Six. 5 available.
344 .. NM ..... $8.00 ... NORANS*AL
344 .. NM ..... $10.00 ... REID*NY
345 .. NM ..... $13.00 ... REID*NY
345 .. NM ..... $14.00 ... NORANS*AL
346 .. NM ..... $10.00 ... REID*NY
350 .. NM ..... $2.00 ... BUCHANAN
351 .. NM ..... $1.50 ... BUCHANAN
352 .. NM ..... $1.25 ... BUCHANAN
360 .. NM/M ..... $6.00 ... HQCOMIX
361 .. NM/M ..... $12.00 ... HQCOMIX



AMAZING SPIDER-MAN #300

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FOR SALE ISS/GRADE PRICE SELLER ID

362 .. MINT ..... $3.00 ... BORS*NY 9 copies available.
362 .. NM ..... $5.00 ... BUCHANAN Carnage/Venom.
363 .. NM ..... $1.75 ... BUCHANAN Carnage/Venom. 100 available.
COLLECTION .. NM $250.00 ACEX Issues #298-315 (all McFarlane art, Venom in issues #298, 299, 300, & 315), book value of over $300.00.
COLLECTION .. CALL $13.50 ACEX Five issues with Spider-Man including: All Detergent giveaway NM, Official Marvel Index to ASM #1 NM, Official Marvel Index to ASM #3 NM, two German issues (Die Spinne); #249 VF, #252 VF.
COLLECTION .. CALL $25000.00 HQCOMIX One-of-a-kind 5 bound edition set containing Amazing Spider-Man #'s 1-100 & Amazing Fantasy #15. Consistent page and paper quality, can order video for $15. Awesome collection!

AMAZING SPIDER-MAN ANNUAL, THE
Marvel (1964-Current)

2 .. VF ..... $125.00 ... REID*NY
2 .. VG/F ..... $46.00 ... HQCOMIX
20 .. NM ..... $5.00 ... ACEX
22 .. NM ..... $7.00 ... ACEX
25 .. NM ..... $5.00 ... NERESON 1st solo Venom story.

AMAZING SPIDER-MAN: CHAOS IN CALGARY
Marvel (1990)

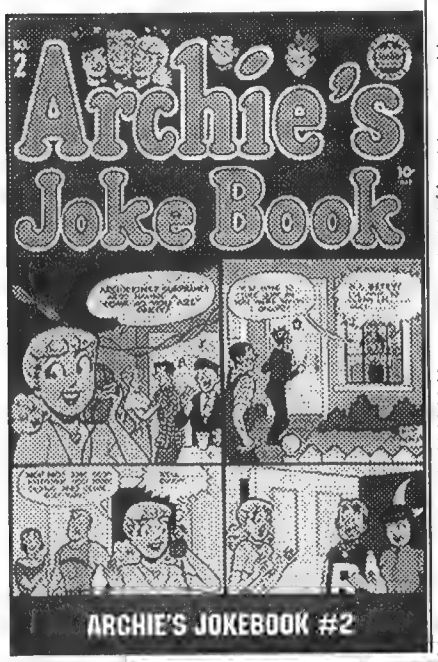
4 .. NM ..... $4.00 ... CHAO*BC Cadadian edition, scarce.
4 .. NM ..... $4.00 ... CHAO*BC Canadian, multiples available.

AMAZING SPIDER-MAN: DOUBLE TROUBLE
Marvel (1990)

2 .. NM ..... $8.00 ... CHAO*BC Scarce Canadian edition.
2 .. NM ..... $8.00 ... CHAO*BC Canadian, multiples available.

AMAZING SPIDER-MAN: HIT AND RUN
Marvel (1990)

3 .. VF ..... $4.00 ... CHAO*BC Canadian, with Ghost Rider appearance.
3 .. VF ..... $4.00 ... CHAO*BC Canadian, Ghost Rider.



AMAZING SPIDER-MAN: SKATING ON THIN ICE
Marvel (1990)

1 .. NM ..... $4.00 ... CHAO*BC Canadian, McFarlane cover.
1 .. NM ..... $4.00 ... CHAO*BC Canadian, McFarlane cover.
1 .. NM- ..... $8.00 ... CHAO*BC Quebec, McFarlane #99 cover.
1 .. NM- ..... $8.00 ... CHAO*BC French, #99 cover.

AMAZING SPIDER-MAN SPECIAL, THE
Marvel (1966-1973)

5 .. Fine ..... $25.00 ... PATALAN*PA Red Skull story.

AMAZING-MAN COMICS
Centaur (1939-1942)

6 .. Fine ..... $200.00 ... SMITH*NC Piece out of front cover top right.

ANDY DEVINE WESTERN
Fawcett (1950)

1 .. F- ..... $150.00 ... ALEXAND*FL Photo cover, obscure item.

ANGEL
Dell (1954-1958)

2 .. FVF ..... $5.00 ... INTERNA*MB

ANIMAL COMICS
Dell (1941-1948)

7 .. G ..... $20.00 ... ALEXAND*FL Cover loose.
14 .. Fine ..... $34.00 ... WADGE*CA

ANIMAL MAN
DC (1988-Current)

1 .. NM ..... $12.00 ... REID*NY
COLLECTION .. NM $36.00 .. LOMORIE*NY Issues #1-5,16.

ANNIE OAKLEY AND TAGG
Dell (1953-1959)

4 .. VF ..... $28.00 ... INTERNA*MB Photo cover.
5 .. NM ..... $35.00 ... INTERNA*MB Photo cover.
6 .. VF ..... $28.00 ... INTERNA*MB Photo cover.
9 .. VF ..... $28.00 ... INTERNA*MB Photo cover.

APACHE
Fiction House (1951)

1 .. Fine ..... $35.00 ... ALEXAND*FL Innovative Matt Baker cover depicts famous Indian warriors.

APACHE KID
Marvel (1950-1956)

18 .. GVG ..... $10.00 ... ALEXAND*FL

AQUAMAN
DC (1962-1978)

1 .. VF- ..... $200.00 ... CHAO*BC NM Available for $400.
3 .. VG ..... $20.00 ... ACEX
11 .. VG ..... $10.00 ... ACEX
12 .. FVF ..... $20.00 ... ACEX
14 .. GVG ..... $6.00 ... ACEX
15 .. VG/F ..... $10.00 ... ACEX
16 .. VG/F ..... $10.00 ... ACEX
17 .. FVF ..... $15.00 ... ACEX
19 .. FVF ..... $15.00 ... ACEX
22 .. G ..... $4.00 ... ACEX
23 .. FVF ..... $10.00 ... ACEX
26 .. VG/F ..... $7.00 ... ACEX
27 .. VG/F ..... $8.00 ... ACEX
27 .. VG/F ..... $9.00 ... ACEX
28 .. Fine ..... $11.00 ... ACEX
28 .. VG ..... $8.00 ... ACEX
29 .. VF ..... $15.00 ... ACEX
29 .. FVF ..... $15.00 ... ACEX
30 .. VG ..... $8.00 ... ACEX
31 .. Fine ..... $10.00 ... ACEX
32 .. VG/F ..... $9.00 ... ACEX
33 .. Fine ..... $10.00 ... ACEX
33 .. Fine ..... $12.00 ... ACEX
37 .. FVF ..... $10.00 ... ACEX
38 .. VG/F ..... $9.00 ... ACEX
39 .. VG ..... $7.00 ... ACEX
40 .. VG/F ..... $9.00 ... ACEX
41 .. Fine ..... $5.00 ... ACEX
43 .. Fine ..... $5.00 ... ACEX
44 .. VG/F ..... $4.00 ... ACEX
45 .. VG ..... $3.00 ... ACEX
46 .. VG ..... $3.00 ... ACEX
48 .. VG ..... $3.00 ... ACEX
53 .. Fine ..... $3.00 ... ACEX
54 .. VG/F ..... $2.00 ... ACEX
58 .. FVF ..... $2.00 ... ACEX

ARCHER AND ARMSTRONG
Valiant (1992-Present)

1 .. NM ..... $5.00 ... SAUVE*BC
2 .. NM ..... $5.00 ... SAUVE*BC
2 .. NM ..... $8.00 ... ACEX
3 .. NM ..... $3.00 ... SAUVE*BC Issues #3-7. Price per each.
5 .. NM ..... $5.00 ... ACEX
6 .. NM ..... $4.50 ... ACEX
7 .. NM ..... $4.50 ... ACEX
8 .. NM ..... $4.00 ... SAUVE*BC
8 .. NM ..... $4.00 ... BUCHANAN 1st Iver, same as Eternal Warrior #8.
9 .. NM ..... $2.25 ... SAUVE*BC Issues #9-14. Price per each.
9 .. NM ..... $2.50 ... ACEX
9 .. NM ..... $2.50 ... BUCHANAN
11 .. NM ..... $2.50 ... ACEX 10 copies available.

ARCHIE COMICS
Archie (1942-Current)

41 .. VG ..... $20.00 ... ACEX Nov. 1949.

ARCHIE COMICS ANNUAL
Archie (1950-1975)

1 .. GVG ..... $150.00 ... ALEXAND*FL Scarce, a couple of pieces off cover and spine.

ARCHIE'S GIRLS, BETTY AND VERONICA
Archie (1950-1987)

16 .. VG/F ..... $25.00 ... ACEX Very sharp and flat with wear at spine (lower staple loose from cover), strong color and gloss.
20 .. VG/F ..... $25.00 ... ACEX Sharp, clean and flat with wear at spine, strong color and gloss.

ARCHIE'S JOKE BOOK
Archie (1953-1982)

2 .. VG/F ..... $50.00 ... ACEX Beauty, glossy and nice but with long corner crease.

ARCHIE'S RIVAL REGGIE
Archie (1950-1954)

12 .. VG ..... $20.00 ... ACEX

ARISTOCATS, THE
Gold Key (1971)

30045-103 .. Fine $22.00 ... GEMMELL With poster.

ASTONISHING TALES
Marvel (1970-1976)

2 .. Fine ..... $6.00 ... BANKS*CT Kazar, Dr. Doom.
27 .. VG/F ..... $10.00 ... ACEX
28 .. VF ..... $21.00 ... ACEX
28 .. VG ..... $9.00 ... ACEX
29 .. VG ..... $9.00 ... ACEX
30 .. VF/NM ..... $26.00 ... ACEX
30 .. VG ..... $9.00 ... ACEX
31 .. VF ..... $14.00 ... ACEX
31 .. VG ..... $6.00 ... ACEX
32 .. VF/NM ..... $17.00 ... ACEX
32 .. Fine ..... $9.00 ... ACEX
33 .. FVF ..... $11.00 ... ACEX
33 .. VG ..... $6.00 ... ACEX
33 .. GVG ..... $4.00 ... ACEX
34 .. FVF ..... $11.00 ... ACEX
34 .. VG/F ..... $7.00 ... ACEX
35 .. Fine ..... $9.00 ... ACEX
35 .. VG/F ..... $7.00 ... ACEX
35 .. G ..... $3.00 ... ACEX
36 .. VF ..... $14.00 ... ACEX
36 .. VG ..... $6.00 ... ACEX

ATOM, THE
DC (1962-1968)

1 .. VF/NM ..... $425.00 ... INTERNA*MB Professionally restored by Matt Wilson.
1 .. VG ..... $175.00 ... HQCOMIX
1 .. Fair ..... $40.00 ... NOWTHEN
2 .. FVF ..... $138.00 ... INTERNA*MB
2 .. VG/F ..... $65.00 ... ACEX
3 .. VG ..... $45.00 ... HQCOMIX Chronos.
4 .. Fine ..... $23.00 ... WHITEMON
4 .. VG+ ..... $33.00 ... HQCOMIX
7 .. VF ..... $145.00 ... INTERNA*MB First Atom/Hawkman team-up.
8 .. GVG ..... $14.00 ... ACEX
29 .. VF- ..... $60.00 ... NOWTHEN
31 .. VF ..... $15.00 ... ACEX
33 .. Fine ..... $9.00 ... ACEX Arrival date.
38 .. VG/F ..... $7.00 ... ACEX

ATOM AGE COMBAT
St. John (1952-1953)

2 .. G ..... $10.00 ... COMER*MI 1950's cruise missile. Spine split cover repair. A bomb.

ATOM AND HAWKMAN
DC (1968-1969)

39 .. VG/F ..... $5.00 ... ACEX
41 .. VG ..... $5.00 ... ACEX
45 .. Fine ..... $7.00 ... ACEX

AUTHENTIC POLICE CASES
St. John (1948-1955)

3 .. G+ ..... $30.00 ... NELSON*BC Can Edition.

AVENGERS, THE
Gold Key (1968)

1 .. NM- ..... $90.00 ... CHAO*BC Steed & Emma Peel.

AVENGERS
Marvel (1963-Current)

1 .. CALL ..... $125.00 ... NOWTHEN 3 holes punched in margin, otherwise "VG-".
1 .. Fine ..... $750.00 ... HQCOMIX
1 .. VG ..... $300.00 ... KEITH*GA
2 .. FVF ..... $200.00 ... KEITH*GA
2 .. FVF ..... $300.00 ... HQCOMIX
2 .. F+ ..... $280.00 ... HQCOMIX
2 .. VG/F ..... $100.00 ... WOLOSZY
2 .. VG/F ..... $140.00 ... ACEX Book appears "VFNM" except for thin (1/8"-1/4") piece missing, probably from insect damage, lower right corner (3/4" long), fantastic color and gloss.
2 .. Fair ..... $25.00 ... NOWTHEN Tape inside front cover.
3 .. VG ..... $60.00 ... ACEX
3 .. VG ..... $80.00 ... COMUNL*TX
3 .. GVG ..... $60.00 ... NOWTHEN
4 .. NM- ..... $795.00 ... CHAO*BC
4 .. FVF ..... $375.00 ... KEITH*GA With name stamp.
4 .. G- ..... $80.00 ... NOWTHEN
5 .. VF+ ..... $160.00 ... REID*NY
5 .. FVF ..... $90.00 ... NOWTHEN
5 .. G ..... $31.00 ... HQCOMIX Hulk.
6 .. FVF ..... $79.00 ... HQCOMIX
6 .. VG+ ..... $38.00 ... NOWTHEN
7 .. FVF ..... $79.00 ... HQCOMIX
7 .. VG ..... $32.00 ... NOWTHEN
8 .. FVF ..... $70.00 ... NOWTHEN
8 .. VG ..... $28.00 ... ACEX Sharp, flat cover has light wear at spine and upper edge, arrival stamp.

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COMICS SOURCE MARKETPLACE

ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID **FOR SALE**

8 .. G ..... $17.00 ... ACEX
9 .. Fine ..... $55.00 ... NOWTHEN
10 .. VF+ ..... $88.00 ... HQCOMIX
10 .. VF ..... $75.00 ... ACEX Very tight, sharp and clean copy has excellent color and gloss, very light wear at spine corners, beautiful book!
10 .. VF ..... $83.00 ... ACEX
10 .. Fine ..... $45.00 ... NOWTHEN
10 .. VG ..... $28.00 ... ACEX Sharp glossy cover has razor thin scratch across title (2"), very light wear.
11 .. VF- ..... $70.00 ... COMUNL*TX Spider-Man appearance.
11 .. Fair ..... $13.00 ... HQCOMIX Spider-Man.
12 .. VF ..... $45.00 ... ACEX
13 .. VF ..... $50.00 ... COMUNL*TX
13 .. F- ..... $30.00 ... ACEX
13 .. VG ..... $20.00 ... ROBINSO
14 .. VF ..... $42.00 ... ACEX
14 .. VF ..... $49.00 ... ACEX Beautiful copy appears "VFNM" except for a small chip upper left corner (less than 1/4").
14 .. FVF ..... $35.00 ... ACEX
16 .. VF- ..... $60.00 ... REID*NY
18 .. VF/NM ..... $50.00 ... HQCOMIX
19 .. VF/NM ..... $50.00 ... HQCOMIX
19 .. FVF ..... $26.00 ... ACEX Bright, glossy, sharp copy has rich colors, very minor wear outside corners, tiny color flaking upper edge.
21 .. VG ..... $10.00 ... ACEX Tight and flat with wear at spine and edges (including tanning), nice color and gloss.
24 .. NM ..... $24.00 ... RITTER*NM
24 .. VF/NM ..... $23.00 ... HQCOMIX
26 .. Fine ..... $12.00 ... ACEX
26 .. VG+ ..... $8.00 ... ACEX
32 .. VF+ ..... $15.00 ... HQCOMIX
32 .. VG ..... $5.00 ... ACEX
33 .. VF- ..... $15.00 ... WIGUTOW*IL
33 .. FVF ..... $7.00 ... ACEX Very light spine wear, almost imperceptible crease lower right corner (3/4"), arrival stamp.
35 .. NM- ..... $17.00 ... RITTER*NM
38 .. VG/F ..... $5.00 ... ACEX Very sharp and tight with wear at spine and corners, bright, strong colors and gloss.
40 .. VG/F ..... $5.00 ... ACEX Tight and sharp with wear at spine and lower right corner, strong color and gloss.
46 .. VF/NM ..... $12.00 ... RITTER*NM
46 .. VG/F ..... $5.00 ... ACEX
50 .. VF/NM ..... $12.50 ... HQCOMIX
53 .. VF/NM ..... $16.00 ... HQCOMIX X-Men.
53 .. F- ..... $7.00 ... HQCOMIX X-Men.
54 .. VF/NM ..... $12.50 ... HQCOMIX
55 .. NM ..... $14.00 ... HQCOMIX
55 .. VF ..... $10.00 ... WIGUTOW*IL
58 .. VF/NM ..... $30.00 ... HQCOMIX Vision.
61 .. NM- ..... $15.00 ... WIGUTOW*IL
62 .. NM- ..... $15.00 ... WIGUTOW*IL
62 .. Fine ..... $5.00 ... ACEX Appears "VF" except for two liquid stains on back cover (approx. 1/2" each), lustrous color and gloss.
64 .. VF+ ..... $13.00 ... ACEX
66 .. NM- ..... $15.00 ... RITTER*NM BW Smith art.
70 .. NM ..... $10.00 ... HQCOMIX
72 .. NM- ..... $10.00 ... WIGUTOW*IL
80 .. VF/NM ..... $8.50 ... HQCOMIX
96 .. VF/NM ..... $22.00 ... RITTER*NM Neal Adams art.

AVENGERS ANNUAL, THE
Marvel (1976-Current)

7 .. NM ..... $25.00 ... COMUNL*TX Thanos appearance.
7 .. VF/NM ..... $20.00 ... BANKS*CT Thanos War.

BABY HUEY, THE BABY GIANT
Harvey (1956-1990)

8 .. VF- ..... $15.00 ... REID*NY

BANNER COMICS
Ace Magazine (1941-1942)

4 .. VG ..... $70.00 ... ACEX Tanning edges, 1/2" pencilled "4" on title.

BARNABUS: SINS OF HONOR
Cap-Up (1992)

1 .. NM ..... $2.50 ... LUGO*NY Signed issue. 1st appearance of Barnabus.
1 .. NM ..... $2.50 ... LUGO*NY
2 .. NM ..... $2.50 ... LUGO*NY
2 .. NM ..... $2.50 ... LUGO*NY Signed issue.

BARNEY GOOGLE AND SNUFFY SMITH
Charlton (1970-1971)

1 .. VF ..... $12.00 ... GEMMELL

BARNEY GOOGLE AND SNUFFY SMITH
Toby (1951-1952)

1 .. VG/F ..... $51.00 ... GEMMELL

BARTMAN
Bongo (1993-Current)

1 .. NM/M ..... $3.00 ... HQCOMIX

BASEBALL THRILLS
Ziff Davis (1951-1952)

3 .. VG ..... $50.00 ... MITCHEL*ON Joe Dimaggio story.

BAT MASTERSON
Dell (1959-1962)

3 .. MINT ..... $46.00 ... INTERNA*MB File copy, photo cover.
5 .. MINT ..... $46.00 ... INTERNA*MB File copy, photo cover.

BATMAN AND DRACULA: RED RAIN
DC (1991)

GN .. NM ..... $50.00 ... NERESON In original shrinkwrap.

BATMAN ANNUAL
DC (1961-Current)

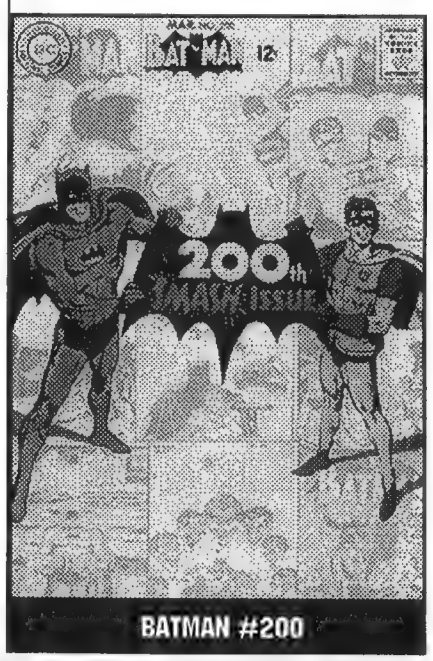
1 .. Fine ..... $150.00 ... ACEX This glossy copy has a 3/4" spine split. There is slight deterioration at upper spine also. However this is a fine copy of an early annual with high eye appeal.
1 .. VG ..... $80.00 ... NOWTHEN
1 .. G- ..... $30.00 ... NELSON*BC
3 .. G+ ..... $30.00 ... HQCOMIX
4 .. VG/F ..... $20.00 ... HQCOMIX
5 .. VG+ ..... $17.00 ... HQCOMIX
6 .. VG ..... $11.50 ... HQCOMIX

BATMAN: ARKHAM ASYLUM
DC (1989)

HC .. NM ..... $25.00 ... NERESON In original shrinkwrap.

BATMAN COMICS
DC (1940-Current)

1 .. Poor ..... CALL ..... STEPHAN Need coverless.
7 .. Fine ..... CALL ..... STEPHAN
8 .. VG ..... $459.00 ... WADGE*CA
9 .. Fair ..... $75.00 ... ALEXAND*FL
12 .. VG ..... $360.00 ... WADGE*CA
16 .. F+ ..... $1575.00 ... INTERNA*MB Origin of Alfred.
17 .. FR+ ..... $30.00 ... WADGE*CA
24 .. VF+ ..... $585.00 ... INTERNA*MB
24 .. F+ ..... $345.00 ... INTERNA*MB
24 .. Poor ..... $30.00 ... SMITH*NC Rough but complete. 1st solo Alfred.
27 .. VG+ ..... $298.00 ... INTERNA*MB Penguin story.
31 .. VG ..... $160.00 ... INTERNA*MB
32 .. VF ..... CALL ..... STEPHAN
36 .. GVG ..... $120.00 ... INTERNA*MB
37 .. GVG ..... $162.00 ... INTERNA*MB Joker cover and story.
40 .. VF ..... CALL ..... STEPHAN
44 .. VF ..... CALL ..... STEPHAN
44 .. Fine ..... $325.00 ... INTERNA*MB
46 .. FVF ..... $248.00 ... INTERNA*MB Tiny piece off corner of comic.
48 .. G+ ..... $95.00 ... WADGE*CA
50 .. VG/F ..... $140.00 ... INTERNA*MB Two-Face imposter, writing on cover.
52 .. VF/NM ..... $600.00 ... DELANEY Joker mobile cover. White pages, subtle book.
54 .. FVF ..... $175.00 ... INTERNA*MB Canadian.
56 .. VG/F ..... $118.00 ... INTERNA*MB Canadian edition.
59 .. VF ..... CALL ..... STEPHAN
59 .. GVG ..... $92.00 ... INTERNA*MB
64 .. F+ ..... $174.00 ... INTERNA*MB
67 .. VG+ ..... $112.00 ... INTERNA*MB
76 .. GVG ..... $90.00 ... NOWTHEN
78 .. VG+ ..... $138.00 ... INTERNA*MB First Martian Lawman.
79 .. FVF ..... $230.00 ... INTERNA*MB Bride of Batman.
84 .. VG+ ..... $115.00 ... NOWTHEN
85 .. GVG ..... $71.00 ... INTERNA*MB
88 .. G ..... $18.00 ... COMUNL*TX
91 .. F- ..... $90.00 ... NOWTHEN
92 .. VG+ ..... $98.00 ... INTERNA*MB First Bathound.
94 .. Fine ..... $98.00 ... INTERNA*MB
104 .. VG ..... $67.00 ... INTERNA*MB
108 .. VG+ ..... $75.00 ... INTERNA*MB
113 .. VG+ ..... $54.00 ... INTERNA*MB First Fatman.
118 .. VG+ ..... $54.00 ... INTERNA*MB
119 .. VG+ ..... $54.00 ... INTERNA*MB
120 .. VG+ ..... $54.00 ... INTERNA*MB
124 .. Poor ..... $25.00 ... HERMUS Coverless but with complete interior, minor tears and creases, yellowed pages, tape on spine.
128 .. G ..... $15.00 ... ACEX Appears "VG" except for 3" tear back cover.
131 .. VF ..... $45.00 ... COMUNL*TX Batman II.
134 .. FVF ..... $53.00 ... INTERNA*MB Origin of the Dummy.
139 .. G ..... $12.00 ... NOWTHEN
139 .. G ..... $12.00 ... NOWTHEN
142 .. Fine ..... $43.50 ... HQCOMIX
143 .. FVF ..... $53.00 ... INTERNA*MB Last 10 cent issue.
143 .. VG ..... $25.00 ... HQCOMIX
144 .. FVF ..... $55.00 ... INTERNA*MB Batgirl lover story, Joker story.
144 .. Fine ..... $28.00 ... COMUNL*TX Original Batgirl.
144 .. GVG ..... $20.00 ... HQCOMIX
144 .. G ..... $17.00 ... HQCOMIX Joker.
145 .. G ..... $20.00 ... HQCOMIX Joker.
154 .. VF/NM ..... $42.00 ... INTERNA*MB
155 .. VF ..... $150.00 ... CHAO*BC Penguin, white pages.
155 .. FVF ..... $125.00 ... INTERNA*MB First Silver-Age Penguin.
159 .. VG ..... $20.00 ... HQCOMIX Joker.
164 .. VF ..... $34.00 ... HQCOMIX
165 .. VF+ ..... $35.00 ... TIMECAP*RI
166 .. NM- ..... $40.00 ... TIMECAP*RI
167 .. NM- ..... $40.00 ... TIMECAP*RI
167 .. VF ..... $37.00 ... INTERNA*MB
168 .. VF- ..... $30.00 ... REID*NY
170 .. VF+ ..... $40.00 ... REID*NY
170 .. G ..... $7.00 ... ACEX
171 .. VF/NM ..... $295.00 ... INTERNA*MB First Silver-Age Riddler.
171 .. F+ ..... $178.00 ... INTERNA*MB 1st Silver-Age Riddler.
171 .. G+ ..... $50.00 ... ACEX 1st Silver-age Riddler.
175 .. FVF ..... $20.00 ... HQCOMIX
177 .. NM ..... $30.00 ... COMUNL*TX
177 .. VF- ..... $21.00 ... HQCOMIX
179 .. VF- ..... $45.00 ... COMUNL*TX Riddler appearance.
179 .. VF- ..... $50.00 ... HQCOMIX Riddler.
182 .. VF ..... $26.00 ... HQCOMIX Joker.
183 .. VF ..... $25.00 ... COMUNL*TX
185 .. FVF ..... $20.00 ... ACEX
185 .. Fine ..... $13.00 ... ACEX
186 .. VF/NM ..... $16.00 ... HQCOMIX Joker.
186 .. FVF ..... $14.00 ... ACEX
188 .. FVF ..... $11.00 ... ACEX
190 .. Fine ..... $10.00 ... ACEX
191 .. VG/F ..... $6.00 ... ACEX
192 .. VF+ ..... $12.00 ... REID*NY
192 .. Fair ..... $2.00 ... ACEX 5" piece missing lower right corner, otherwise "FVF".
194 .. Fine ..... $7.00 ... REID*NY
196 .. Fine ..... $7.00 ... REID*NY
198 .. VF ..... $40.00 ... REID*NY 80 page reprints origin.
198 .. F+ ..... $32.00 ... HQCOMIX
200 .. NM ..... $105.00 ... INTERNA*MB
200 .. NM- ..... $100.00 ... CHAO*BC
200 .. VF ..... $85.00 ... INTERNA*MB
213 .. VF ..... $25.00 ... HQCOMIX Joker.
232 .. VF+ ..... $30.00 ... COMICST 1st Ra's Al Ghul; N. Adams.
237 .. F+ ..... $18.00 ... COMICST 48 pages; N. Adams art.
244 .. VF+ ..... $20.00 ... COMICST N. Adams art.
251 .. NM ..... $35.00 ... REID*NY
251 .. Fine ..... $16.00 ... HQCOMIX Joker.
404 .. VF ..... $8.00 ... NORANS*AL
410 .. NM ..... $5.00 ... NERESON New origin Jason Todd.
436 .. NM ..... $2.50 ... BANKS*CT 1st print, new Robin. Multi copies.
488 .. NM ..... $17.00 ... COMICST Robin/Azrael cover.
492 .. NM/M ..... $75.00 ... KOCK*IA Platnum Edition; Knightfall pt 1. 2 copies available.
492 .. NM ..... $5.00 ... BUCHANAN Knightfall pt. 1.
492 .. NM ..... $6.00 ... NERESON Knightfall I.
492 .. NM ..... $34.95 ... HERSON*TX
492 .. NM ..... $95.00 ... HOPKINS Platinum Edition. Signed by Norm Breyfoge.
497 .. NM ..... $5.00 ... BUCHANAN Knightfall.



BATMAN #200

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FOR SALE

ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID

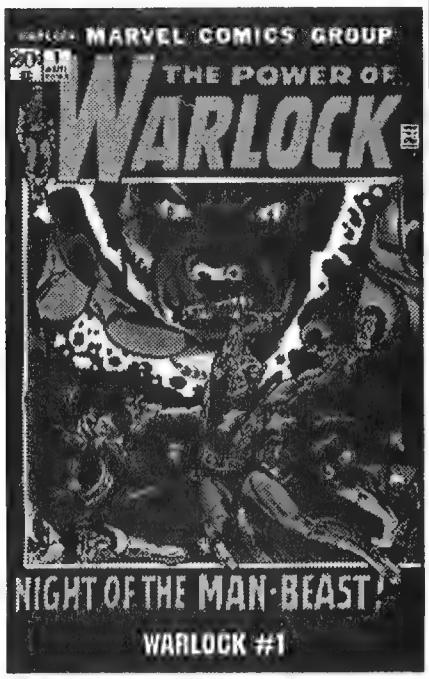
9 .. VG/F ..... $63.00 ... ACEX Very clean, sharp and tight copy has light spine wear with foxing, two light creases lower right corner (1" & 3/4"), rich color and gloss.
21 .. VG/F ..... $82.00 ... ACEX Flat, tight and clean with wear at spine (two 1/4" insect chews upper spine), small chip back cover, great color and gloss.
21 .. GVG ..... $45.00 ... KEITH*GA

WEIRD SCIENCE
EC (1950-1953)

10 .. FVF ..... $126.00 ... ACEX Sharp, tight copy ahs light spine wear (including small 1/16" tears), very bright, clean color and gloss.
13 .. FVF ..... $81.00 ... ACEX Very clean, sharp and flat copy has excellent color and gloss, very light spine wear, slight corner rounding.
21 .. FVF ..... $126.00 ... ACEX Tight, flat and clean copy has very light wear at spine, very light bend lower right corner, beautiful color and gloss.
21 .. GVG ..... $45.00 ... ACEX
22 .. Fine ..... $95.00 ... ACEX Very sharp, clean and tight with minor wear at spine and corners, several small pieces from edge of back cover, store arrival stamp (1", very light) center near spine, beautiful color and gloss.
22 .. GVG ..... $45.00 ... ACEX One inch tear at upper edge of fc, 1/2" spine split.

WEIRD SCIENCE-FANTASY
EC (1954-1955)

23 .. VG ..... $45.00 ... ACEX Very flat, tight and clean copy has light spine wear, two light creases lower right corner (3/4" each), small tears upper edge (1/4" or less), beautiful color and gloss.
26 .. VG/F ..... $51.00 ... ACEX Very tight, flat and clean with light spine wear (small tears; 1/8" or less), strong color and gloss, light color touch-up.
27 .. Fine ..... $40.00 ... COMUNL*TX Subscription crease, Wood art.
28 .. FVF ..... $102.00 ... ACEX Very tight, sharp and flat with clean, rich color and gloss, tanning edges (including spine), very minor wear, store stamp upper right area.



WEIRD SCIENCE-FANTASY ANNUAL
EC (1952-1953)

1953 .. VG ..... $150.00 ... KEITH*GA

WEIRD WORLDS
DC (1972-1974)

1 .. NM ..... $5.00 ... CHAO*BC E.R.B., unread.
2 .. NM ..... $3.00 ... CHAO*BC E.R.B.
3 .. NM ..... $3.00 ... CHAO*BC E.R.B.
4 .. NM ..... $2.50 ... CHAO*BC E.R.B., unread.
5 .. NM ..... $2.50 ... CHAO*BC E.R.B., unread.

WEREWOLF BY NIGHT
Marvel (1972-1977)

2 .. VF ..... $25.00 ... ACEX

WESTERN BANDIT TRAILS
St. John (1949)

2 .. VG/F ..... $30.00 ... GEMMELL Matt Baker cover.

WHITE INDIAN (A-1 Series)
ME (1954-1955)

11 .. VF ..... $90.00 ... ACEX
13 .. FVF ..... $78.00 ... ACEX
13 .. GVG ..... $22.00 ... ACEX Flat and tight copy appears "VG" except for heavy chipping back cover, nice color.

WILD BILL ELLIOTT
Dell (1950-1955)

9 .. NM ..... $29.00 ... INTERNA*MB Photo Cover.
13 .. NM ..... $23.00 ... INTERNA*MB Photo Cover.
14 .. NM ..... $23.00 ... INTERNA*MB Photo Cover.
15 .. NM ..... $23.00 ... INTERNA*MB Photo Cover.
16 .. MINT ..... $26.00 ... INTERNA*MB Photo Cover.

WILD WESTERN
Marvel(Atlas) (1948-1957)

48 .. VG ..... $9.00 ... ACEX

WILDC.A.T.S: COVERT ACTION TEAMS
Image (1992)

1 .. NM ..... $1.75 ... BUCHANAN
1 .. NM ..... $7.00 ... NERESON Below guide. Two cards.
1 .. VF/NM ..... $25.00 ... TIMECAP*RI Gold Edition.
2 .. NM ..... $6.00 ... NERESON With coupon.
4 .. NM ..... $2.50 ... ACEX 10 copies available.
6 .. NM ..... $34.95 ... HERSON*TX Gold Edition.
6 .. NM ..... $35.00 ... HOPKINS Gold Edition. 3 copies available.
7 .. NM ..... $34.95 ... HERSON*TX Silver Edition.
7 .. NM ..... $35.00 ... HOPKINS Silver Edition. 4 copies available.
COLLECTION .. NM $15.00 .. KOCK*IA Complete mini series set, issues #1-4. Issue #2 with coupon. 3 sets available.

WINGS COMICS
Fiction House (1940-1954)

3 .. G+ ..... $49.00 ... INTERNA*MB
7 .. VG ..... $69.00 ... INTERNA*MB
10 .. GVG ..... $52.00 ... INTERNA*MB
16 .. VG ..... $67.00 ... INTERNA*MB Origin Captain Wings.
24 .. VF ..... $98.00 ... INTERNA*MB
28 .. FVF ..... $79.00 ... INTERNA*MB

WITCHING HOUR
Millennium (1992)

1 .. NM/M ..... $3.00 ... HQCOMIX

WOLVERINE
Marvel (1988-Current)

1 .. VF/NM ..... $21.00 ... NERESON Beautiful: very slightly miscut.
43 .. NM ..... $1.50 ... BUCHANAN Cable and Sabertooth.
50 .. NM ..... $4.50 ... NERESON Die cut cover, double sized.
75 .. NM/M ..... $19.95 ... COMICST Signed by Larry Hama.
COLLECTION .. NM $80.00 .. SAUVE*BC Issues #1-10.

WONDER WOMAN
DC (1942-1986)

1 .. VG ..... $1700.00 ... KEITH*GA

WONDER WOMAN
DC (1987-Current)

1 .. NM ..... $4.00 ... CHAO*BC Signed by artist, Jeff Johnson.

WOODY WOODPECKER
Dell (1952-1984)

16 .. NM ..... $12.00 ... INTERNA*MB
18 .. NM ..... $12.00 ... INTERNA*MB
22 .. NM ..... $12.00 ... INTERNA*MB
23 .. NM ..... $12.00 ... INTERNA*MB
25 .. NM ..... $12.00 ... INTERNA*MB
26 .. VF ..... $8.00 ... INTERNA*MB
27 .. NM ..... $12.00 ... INTERNA*MB
34 .. NM ..... $8.00 ... INTERNA*MB
46 .. NM ..... $8.00 ... INTERNA*MB

WOODY WOODPECKER BACK TO SCHOOL
Dell (1952-1957)

1 .. VG ..... $12.00 ... ACEX

WORLD AROUND US, THE
Gilberton (1958-1961)

14 .. VG ..... $7.00 ... ACEX The French Revolution.

WORLD'S FINEST COMICS
DC (1941-1986)

3 .. VG ..... $499.00 ... WADGE*CA
4 .. VG+ ..... $375.00 ... INTERNA*MB
4 .. VG ..... $360.00 ... WADGE*CA
5 .. Fair ..... $80.00 ... ACEX Very heavily soiled and worn with a rough spine yet complete and solid with decent color, not brittle.
13 .. F- ..... $260.00 ... WADGE*CA
14 .. Fine ..... $285.00 ... INTERNA*MB
18 .. GVG ..... $98.00 ... INTERNA*MB Brown Tape On Spine.
19 .. VG+ ..... $185.00 ... INTERNA*MB
19 .. GVG ..... $98.00 ... INTERNA*MB Brown Tape On Spine.
21 .. F+ ..... $165.00 ... INTERNA*MB Store Stamp On Cover.
22 .. VG/F ..... $145.00 ... INTERNA*MB
23 .. Fine ..... $175.00 ... INTERNA*MB
24 .. VG/F ..... $145.00 ... INTERNA*MB
26 .. VG+ ..... $131.00 ... INTERNA*MB
30 .. VG ..... $117.00 ... INTERNA*MB
32 .. GVG ..... $75.00 ... INTERNA*MB
33 .. FVF ..... $198.00 ... INTERNA*MB
33 .. VG/F ..... $124.00 ... INTERNA*MB
61 .. G- ..... $15.00 ... WADGE*CA
71 .. Poor ..... $32.00 ... INTERNA*MB No Covers, Batman And Superman Begin As A Team, Scarce.
88 .. VG+ ..... $39.00 ... INTERNA*MB First Joker, Luthor Team Up.
89 .. VG/F ..... $43.00 ... INTERNA*MB
90 .. VG/F ..... $43.00 ... INTERNA*MB First Batman Cover And Story.
91 .. Fine ..... $34.00 ... INTERNA*MB
100 .. VG ..... $48.00 ... INTERNA*MB
119 .. GVG ..... $7.00 ... ACEX
135 .. VG/F ..... $6.00 ... ACEX
157 .. FVF ..... $5.00 ... ACEX
158 .. VF ..... $6.00 ... ACEX
159 .. VG ..... $3.00 ... ACEX
162 .. VG/F ..... $2.00 ... ACEX
163 .. VF ..... $5.00 ... ACEX
166 .. FVF ..... $6.00 ... ACEX Joker cover and story.
176 .. VG ..... $3.00 ... ACEX

WORLDS UNKNOWN
Marvel (1973-1974)

1 .. NM ..... $4.00 ... CHAO*BC Unread copies available.
2 .. NM ..... $2.50 ... CHAO*BC Unread copies available.

WOW COMICS
Fawcett (1940-1948)

9 .. VG- ..... $150.00 ... REID*NY Mary Marvel begins, glossy.

WRINGLE WRANGLE (4-Color Series)
Dell (1957)

821 .. VF+ ..... $30.00 ... REID*NY Fess Parker Photo-C.

X
Dark Horse (1994-Current)

1 .. NM ..... $75.00 ... HOPKINS Black and White proof ed. 3 copies available.

XENOZOIC TALES
Kitchen Sink (1987-Current)

8 .. NM/M ..... $3.50 ... HQCOMIX
9 .. NM/M ..... $3.50 ... HQCOMIX
10 .. NM/M ..... $3.50 ... HQCOMIX
11 .. NM/M ..... $3.50 ... HQCOMIX
12 .. NM/M ..... $4.00 ... HQCOMIX

X-FACTOR
Marvel (1986-Current)

1 .. NM ..... $10.00 ... NERESON 2nd appearance of Baby Nathan.
5 .. NM ..... $6.00 ... NERESON 1st Apocalypse: Cameo.
51 .. NM/M ..... $5.00 ... HQCOMIX Sabertooth.
52 .. NM/M ..... $5.00 ... HQCOMIX Sabertooth.
53 .. NM/M ..... $5.00 ... HQCOMIX Sabertooth.
63 .. NM/M ..... $6.00 ... HQCOMIX Portacio.
71 .. NM ..... $1.00 ... BUCHANAN New Team.
72 .. NM ..... $1.00 ... BUCHANAN

X-FORCE
Marvel (1991-Current)

3 .. NM ..... $1.00 ... BUCHANAN Spiderman appearance.
4 .. NM ..... $1.00 ... BUCHANAN Spiderman appearance.

X-MEN
Marvel (1991-Current)

1 .. NM ..... $1.00 ... BUCHANAN Storm/Beast cover.
1 .. NM ..... $1.00 ... BUCHANAN Colossus cover.
1 .. NM ..... $1.00 ... BUCHANAN Magneto cover.
1 .. NM ..... $8.00 ... NERESON All 5 versions.
1 .. NM ..... $32.00 ... TIMECAP*RI
2 .. NM/M ..... $3.00 ... HQCOMIX
3 .. NM/M ..... $3.00 ... HQCOMIX
4 .. NM/M ..... $3.00 ... HQCOMIX
4 .. NM ..... $6.00 ... NERESON Wolverine in yellow costume.
5 .. NM/M ..... $4.00 ... HQCOMIX
6 .. NM/M ..... $4.00 ... HQCOMIX
6 .. NM ..... $8.00 ... NERESON Sabretooth.
7 .. NM/M ..... $3.50 ... HQCOMIX
8 .. NM/M ..... $3.50 ... HQCOMIX
9 .. NM/M ..... $3.50 ... HQCOMIX

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COMICS SOURCE MARKETPLACE

ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID **FOR SALE**

X-MEN (Uncanny X-Men #143 on)
Marvel (1963-Current)

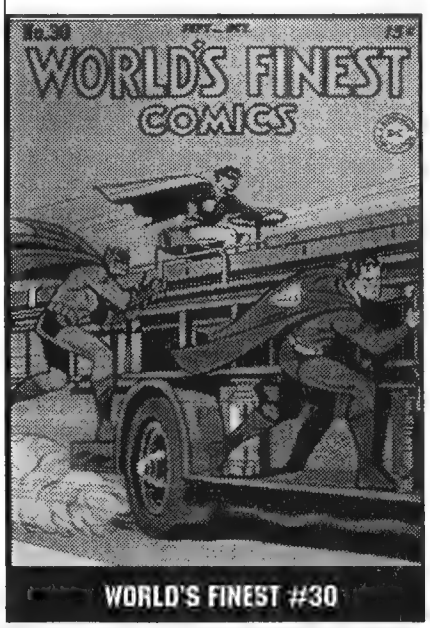
1 .. FVF ..... $1340.00 ... PINKERT*MI Beautiful white copy.
1 .. F+ ..... $1550.00 ... HQCOMIX
1 .. VG+ ..... $860.00 ... HQCOMIX
1 .. VG ..... $150.00 ... NOWTHEN 2 pieces tape inside front cover.
2 .. NM ..... $750.00 ... PINKERT*MI Beautiful, only minor flaw keeps from solid NM.
2 .. F- ..... $400.00 ... COMUNL*TX
2 .. G ..... $100.00 ... NOWTHEN
3 .. Fine ..... $220.00 ... COMICST Off-white.
3 .. VG ..... $95.00 ... NOWTHEN
4 .. VG/F ..... $25.00 ... NOWTHEN Tape on spine.
5 .. Fair ..... $13.00 ... NOWTHEN
7 .. GVG ..... $30.00 ... NOWTHEN
8 .. VG/F ..... $40.00 ... ACEX
8 .. GVG ..... $30.00 ... NOWTHEN
9 .. VF+ ..... $125.00 ... HQCOMIX
10 .. VF+ ..... $150.00 ... KEITH*GA
10 .. VF ..... $82.00 ... ACEX Very sharp and tight copy has excellent color and gloss but with indention marks with rust (apparently from another book with rusty staples being place on top of this copy for some time) near spine (thin 1/2").
10 .. FVF ..... $85.00 ... NOWTHEN
10 .. VG/F ..... $37.00 ... ACEX
10 .. GVG ..... $28.00 ... ACEX
11 .. VG+ ..... $35.00 ... NOWTHEN
12 .. F- ..... $60.00 ... NOWTHEN
13 .. VF ..... $50.00 ... ACEX A few tiny stress lines at spine on an otherwise beautiful book.
13 .. VG/F ..... $40.00 ... NOWTHEN
14 .. FVF ..... $42.00 ... ACEX Very beautiful and glossy copy has very small tears on right edge, almost no wear at spine, great color.
14 .. F- ..... $50.00 ... NOWTHEN
15 .. VF ..... $50.00 ... ACEX Origin The Beast. Light rounding at corners, sharp, glossy and flat.
15 .. FVF ..... $42.00 ... ACEX Super sharp and glossy with very light wear at spine, light indention marks right edge, great color.
15 .. F- ..... $45.00 ... NOWTHEN
16 .. VF+ ..... $42.00 ... CHAO*BC Nice pages.
16 .. VF ..... $38.00 ... ACEX Beautiful copy has very light wear at spine, very small bend right edge (1/2"), fantastic color and gloss.
16 .. FVF ..... $30.00 ... NOWTHEN
16 .. G ..... $8.00 ... ACEX
17 .. VF/NM ..... $58.00 ... HQCOMIX
18 .. VF+ ..... $42.00 ... CHAO*BC Nice pages.
18 .. VG ..... $15.00 ... ACEX Flat and tight with wear at spine, creases upper and lower right corners (1" & 1 1/2" respectively), nice color and gloss.
19 .. VF/NM ..... $58.00 ... HQCOMIX Mimic.
19 .. VF+ ..... $48.00 ... TIMECAP*RI
19 .. VF ..... $30.00 ... ACEX Small nick lower spine, minor tear lower edge FC, one interior page has a small chip. Eye apppeal is strong. Inside covers and back cover slightly yellow.
19 .. VF- ..... $32.00 ... CHAO*BC Nice pages.
19 .. FVF ..... $25.00 ... BENNETT
20 .. VF ..... $42.00 ... CHAO*BC Nice pages.
20 .. VG/F ..... $18.00 ... ACEX Very sharp, clean and tight with light spine wear (including two 1/8" tears at upper staple, 1/8" hole), light creasing at outer corners, strong color and gloss.
20 .. VG ..... $15.00 ... ACEX Clean, tight and flat with light wear at spine, lower right corner creased (1" and less) with tape inside front cover (clear; 1 3/8"), nice color and gloss.
21 .. VF+ ..... $40.00 ... CHAO*BC Nice pages.
21 .. VG/F ..... $14.00 ... ACEX Very sharp and tight with very light partial subscription crease center of book (3"; barely visible), minimal wear throughout, beautiful color and gloss.
22 .. VF+ ..... $40.00 ... CHAO*BC Nice pages.
22 .. Fine ..... $25.00 ... TIMECAP*RI 1/2 inch spine split.
23 .. NM- ..... $48.00 ... CHAO*BC Nice pages.
23 .. VG/F ..... $12.00 ... ACEX Sharp, glossy copy with some wear at spine.
23 .. VG/F ..... $12.00 ... ACEX Light spine wear with slight crease, very light crease at lower right corner (3"), bright and eye-appealing.
23 .. VG/F ..... $14.00 ... ACEX Very flat, tight and sharp with light wear at spine, slightly rounding corners, good color and gloss.
24 .. NM ..... $49.00 ... CHAO*BC Nice pages.
24 .. VF ..... $26.00 ... ACEX Shiny, bright and glossy with very light wear at spine and corners.
24 .. GVG ..... $8.00 ... ACEX Appears solid "VG" but has tape outer edge back cover (2 1/2"), nice color and gloss.
25 .. NM ..... $49.00 ... CHAO*BC Nice pages.
26 .. VF+ ..... $42.00 ... CHAO*BC Nice pages.
26 .. VF ..... $30.00 ... ACEX
26 .. VG/F ..... $12.00 ... ACEX
27 .. NM ..... $48.00 ... CHAO*BC Nice pages.
27 .. FVF ..... $25.00 ... ACEX
28 .. VG ..... $12.00 ... ACEX Rich colors, sharp and glossy has light crease (7") across lower end, light spine wear.
29 .. FVF ..... $15.00 ... BENNETT
29 .. FVF ..... $21.00 ... ACEX Bright, glossy copy has rich colors, very light wear at spine corners.
30 .. Fine ..... $16.00 ... ACEX Sharp, glossy book has light spine wear, 1/4" tear right edge, arrival ink stamp.
31 .. VG/F ..... $9.00 ... ACEX 1" crease lower right corner and 3/4" crease upper right corner on an otherwise VFNM book, arrival ink stamp.
31 .. VG/F ..... $9.00 ... ACEX Sharp and glossy with strong colors, wear at corners and center right edge.
32 .. VG/F ..... $9.00 ... ACEX Book has a very light subscription crease and appears to be a higher grade, nice color and gloss.
33 .. VG/F ..... $9.00 ... ACEX Very minor spine wear and small (1/4") tear/smudge on right side on an otherwise VFNM book. Arrival ink stamp.
34 .. VG/F ..... $9.00 ... ACEX Would be FINE if not for a very light scratch (1/4-1/2") center cover, light wear at spine.
35 .. NM ..... $49.00 ... CHAO*BC Spider-man appearance.
36 .. VG/F ..... $9.00 ... ACEX Beautiful gloss and color, moisture stain upper right corner (light), arrival ink stamp (1/4 x 1") right edge, light wear at corners.
37 .. VF ..... $17.00 ... ACEX Tannish inside covers.
37 .. VF ..... $20.00 ... ACEX Sharp, glossy book has no appreciable wear but a printing irregularity under the "X" in title is barely visible, arrival ink stamp.
38 .. VG/F ..... $11.00 ... ACEX Lustrous colors, sharp and flat, very light crease (3") lower right corner, light wear at corners.
38 .. VG/F ..... $11.00 ... ACEX Book appears beautiful (VFNM) except for very light diagonal crease on lower edge (approx. 4" but almost overlooked if not careful), arrival ink stamp.
39 .. FVF ..... $15.00 ... ACEX Beautiful copy has sharp, glossy cover, rich colors, 1/4" chip back cover.
39 .. Fine ..... $10.00 ... ACEX Corner crease.
40 .. G ..... $5.00 ... ACEX
41 .. FVF ..... $12.00 ... ACEX Sharp, glossy book has light scuffing at lower edge.
41 .. Fine ..... $8.00 ... ACEX
41 .. G ..... $4.00 ... ACEX
43 .. FVF ..... $10.00 ... ACEX
43 .. Fine ..... $9.00 ... ACEX Sharp and glossy, wear at corners.
44 .. VF ..... $17.00 ... ACEX Very sharp with only significant wear being very light spine stress, otherwise "VFNM", beautiful color and gloss.
44 .. Fine ..... $8.00 ... ACEX
45 .. VF/NM ..... $18.00 ... ACEX Beautiful book has arrival ink stamp on cover.
45 .. VF ..... $15.00 ... ACEX Beautiful book has light wear at corners.
45 .. Fine ..... $14.00 ... ACEX
45 .. VG/F ..... $9.00 ... ACEX
46 .. Fine ..... $8.00 ... ACEX
46 .. VG/F ..... $7.00 ... ACEX Very sharp and lustrous but has lower edge impacted along edge (less than 1/32").
47 .. FVF ..... $12.00 ... ACEX Sharp, bright and glossy, 1/4" tear upper right edge, corners slightly rounding.
47 .. VG ..... $14.00 ... ACEX
48 .. FVF ..... $10.00 ... ACEX
48 .. FVF ..... $22.00 ... REID*NY
48 .. VG/F ..... $7.00 ... ACEX Sharp and glossy with light wear at spine and corners, soiling back cover (along edge).
49 .. VF+ ..... $25.00 ... ACEX
49 .. VG/F ..... $7.00 ... ACEX Minor date stamp and corner crease on FC.
51 .. F+ ..... $16.00 ... ACEX
51 .. Fine ..... $12.00 ... ACEX Steranko cover and art. Very sharp and clean with minimal wear, appears "VF" except for 1 1/2" crease (very light) lower right corner, rich color and gloss.
60 .. VG- ..... $8.00 ... ACEX
62 .. FVF ..... $20.00 ... ACEX
65 .. FVF ..... $18.00 ... ACEX Clean, sharp and tight with very light wear at corners, beautiful color and gloss.
68 .. FVF ..... $8.00 ... ACEX Very sharp and tight squarebound has very light wear overall, minor surface wear, beautiful color and gloss.
68 .. VG+ ..... $6.00 ... REID*NY
71 .. VF ..... $9.00 ... ACEX Very sharp and tight with minor wear at corners, rich colors.
72 .. VF ..... $10.00 ... ACEX Very sharp and tight with light scuff (1/4") and spine split (3/8") upper left corner, beautiful color and gloss.
77 .. VG ..... $4.00 ... ACEX
79 .. GVG ..... $3.00 ... ACEX
80 .. VG ..... $5.00 ... REID*NY
82 .. F- ..... $5.00 ... ACEX
84 .. F- ..... $5.00 ... ACEX
86 .. VF ..... $10.00 ... ACEX
89 .. VF ..... $15.00 ... REID*NY
94 .. NM- ..... $150.00 ... CHAO*BC Signed Gil Kane, Claremont.
96 .. VF ..... $21.00 ... ACEX Beautiful copy has light scuff lower right corner (very thin; approx: 1/2"), lustrous color and gloss.
96 .. VF ..... $25.00 ... ACEX
98 .. VF ..... $25.00 ... ACEX
99 .. VF ..... $24.00 ... ACEX Flat, sharp and glossy, 1/8" crease upper right corner, light wear at spine, good color.
99 .. VF ..... $25.00 ... ACEX
100 .. VF ..... $28.00 ... ACEX 1/4" spine split lower left corner, otherwise great.
101 .. VF/NM ..... $35.00 ... ACEX Beautiful copy.
106 .. VF ..... $10.00 ... PATALAN*PA Old vs new X-Men.
112 .. VF+ ..... $15.00 ... REID*NY
133 .. G ..... $1.00 ... ACEX
137 .. Fine ..... $3.00 ... PATALAN*PA Death of Phoenix.
142 .. VF/NM ..... $10.00 ... PATALAN*PA
201 .. NM ..... $25.00 ... NERESON 1st appearance of Baby Nathan.
205 .. VF/NM ..... $10.00 ... PATALAN*PA
210 .. NM/M ..... $10.00 ... WILLIAM*PA
210 .. VG ..... $5.00 ... ACEX
211 .. Fine ..... $9.00 ... ACEX
213 .. NM ..... $25.00 ... NERESON Sabretooth, below guide.
213 .. NM ..... $25.00 ... PATALAN*PA
227 .. NM ..... $5.00 ... PATALAN*PA
248 .. NM ..... $25.00 ... PATALAN*PA
267 .. NM/M ..... $9.00 ... WILLIAM*PA Jim Lee art.
268 .. NM ..... $20.00 ... ACEX
270 .. NM ..... $8.00 ... NERESON x-tinction agenda, below guide.
281 .. NM ..... $1.50 ... BUCHANAN New Team.
283 .. NM ..... $7.00 ... NERESON 1st full Bishop, below guide.
COLLECTION .. NM $20.00 .. KOCK*IA Executioner's Song mini series (parts #1-12). Uncanny X-Men #294-6; X-Factor #84-6; X-Force #16-8; X-Men #14-6. One set opened with cards, 1 set sealed.

X-MEN ADVENTURES
Marvel (1992-Current)

1 .. NM ..... $8.00 ... NERESON Based on TV cartoon series.

X-MEN GIANT-SIZE
Marvel (1975)

1 .. Fine ..... $100.00 ... NERESON Full gloss, nice copy.



WORLD'S FINEST #30

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FOR SALE

ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID ISS/GRADE PRICE SELLER ID

X-O MANOWAR
Valiant (1991-Present)

0 .. NM ..... $39.95 ... HERSON*TX
Gold.
1 .. NM/M ..... $17.00 ... BAZAKAS
Multiple copies.
1 .. NM/M ..... $20.00 ... HQCOMIX
1 .. NM ..... $25.00 ... SAUVE*BC
2 .. NM/M ..... $13.00 ... HQCOMIX
2 .. NM ..... $18.00 ... SAUVE*BC
3 .. NM/M ..... $13.00 ... HQCOMIX
4 .. NM/M ..... $22.00 ... HQCOMIX
4 .. NM ..... $28.00 ... SAUVE*BC
5 .. NM/M ..... $13.00 ... HQCOMIX
6 .. NM/M ..... $8.00 ... HQCOMIX
7 .. NM ..... $5.00 ... SAUVE*BC
7 .. NM ..... $8.00 ... ACEX
8 .. NM/M ..... $4.00 ... HQCOMIX
8 .. NM ..... $3.50 ... BUCHANAN
8 .. NM ..... $4.00 ... SAUVE*BC
8 .. NM ..... $6.00 ... ACEX
9 .. NM/M ..... $4.00 ... HQCOMIX
9 .. NM ..... $6.00 ... ACEX
10 .. NM/M ..... $4.00 ... HQCOMIX
11 .. NM/M ..... $4.00 ... HQCOMIX
12 .. NM/M ..... $2.75 ... BAZAKAS
Multiple copies.
12 .. NM/M ..... $4.00 ... HQCOMIX
14 .. NM ..... $2.25 ... BUCHANAN
Turor.
14 .. NM ..... $3.00 ... SAUVE*BC
14 .. NM ..... $4.50 ... ACEX
15 .. NM ..... $3.00 ... SAUVE*BC
15 .. NM ..... $3.50 ... ACEX 65
copies available.
16 .. NM ..... $2.25 ... ACEX 10
copies available.
17 .. NM ..... $2.00 ... BUCHANAN 4
copies available.
17 .. NM ..... $2.25 ... ACEX 10
copies available.

YELLOW KID
-

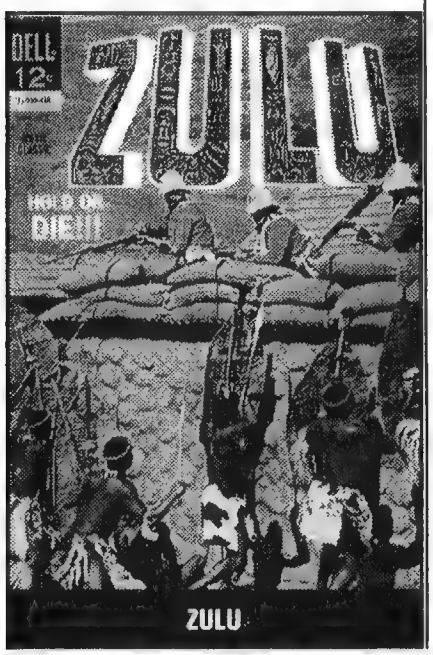
1 .. Fair ..... $2000.00 ... ALEXAND*FL
Earliest comic, super rare!

YOGI BEAR
Dell (1961-1970)

COLLECTION .. VF/NM ..... CALL
HERMUS 7 issues: #'s 10 ("Jellystone Jollies", 80 pages), 17, 18, 19, 21, 23, 28. Extremely charming books.

YOUNG ALLIES COMICS
Marvel(Timely) (1941-1946)

11 .. VG ..... $55.00 ... INTERNA*MB
Centerfold Out.
12 .. VG ..... $83.00 ... INTERNA*MB
18 .. VG+ ..... $94.00 ... INTERNA*MB



YOUNG MEN
Marvel(Atlas) (1950-1954)

24 .. VG- ..... $250.00 ... CHAO*BC VF+
available for $995.

YOUNGBLOOD
Image (1992)

1 .. NM/M ..... $7.00 ... HQCOMIX
1 .. NM ..... $7.00 ... NERESON 1st
print.
2 .. NM ..... $7.00 ... NERESON 1st
appearance Shadowhawk.
4 .. NM ..... $2.50 ... ACEX 20
copies available.
COLLECTION .. NM $20.00 .. KOCK*IA
Complete mini-series set (issues #0-4). Issue #0 with coupon.
TPB .. NM ..... $95.00 ... HOPKINS Two
copies available.
TPB .. NM ..... $149.00 ... HERSON*TX

YUMMY-FUR
Vortex (1986-1989)

1 .. NM/M ..... $7.50 ... HQCOMIX
Brown.

ZANE GREY'S STORIES
Dell (1955-1958)

31 .. NM ..... $18.00 ... INTERNA*MB

ZAP
Apex (1968)

1 .. NM ..... $250.00 ... LUGO*NY
With certificate.

ZEN, INTERGALACTIC NINJA
Zen

1 .. NM ..... $175.00 ... LUGO*NY
Signed by creators.

ZIP COMICS
MLJ (1940-1944)

32 .. VF- ..... $100.00 ... COMUNL*TX

ZORRO
Dell (1959-1961)

10 .. F- ..... $18.00 ... ACEX

ZULU
Dell (1964)

12-950-410 .. NM . $60.00 ... MASON*VA
Perfect color and gloss, true near-mint copy.

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COMIC BOOK WANTLISTS

***COMICS SOURCE* provides the hobbie's only alphabetically indexed section of collector/dealer wantlists**

HOW TO QUOTE

STEP 1

Check the following pages to see if you have items that are wanted.

STEP 2

Write down the "Buyer ID" code found at the end of each listing.

STEP 3

Contact the buyer by looking up the name, address, and telephone number in the Marketplace Advertisers Directory

STANDARD QUOTING RULES

These rules are modelled after the "Antiquarian Bookman" format. Quoting is the preferred way of doing business in the rare book trade.

PAYMENT: Buyer sends payment first.

SHIPMENT: Seller is expected to ship the order within two working days.

SHIPPING CHARGE: Buyer must add sufficient shipping cost to cover shipping and insurance. If the buyer opts to have the order shipped without insurance and the order is lost, the buyer suffers the loss. Always insure!

PHOTOS: Most quoters send a photo or Xerox copy as verification of ownership and to illustrate condition.

GRADING: Standard grading terms apply.

SATISFACTION GUARANTEED! If the buyer is unhappy for any reason the item can be returned (in the same condition as sent) within 6 days for a refund. Sellers should allow the appropriate time to pass before spending the funds.

COMIC BOOK WANTLISTS

WANTED — NOTE: Min. Grade is the *lowest* grade buyer will accept.

OUR UNIQUE FORMAT & HOW IT WORKS

The COMICS SOURCE Indexed Marketplace is a unique method of arranging ads. Each listing is like a classified ad, with a code at the end that indicates who the buyer or seller is.

Contacting the advertiser is simple — all you do is look up the code in the MARKETPLACE ADVERTISER DIRECTORY. There you will find the name, address, and (usually) the telephone number.

Remember, COMICS SOURCE is not a clearinghouse or middleman, you deal directly with each advertiser.

"Making It Easy For Buyer And Seller To Connect"

★★★★★★★★★★★★★

CAN'T FIND IT ADVERTISED? ADVERTISE TO FIND IT!

★★★★★★★★★★★★★

ACTION COMICS
DC (1938- Current)

6 .. G+ ..... CALL ..... FARACI*CT
13 .. G ..... CALL ..... FARACI*CT

ALL AMERICAN MEN OF WAR
DC (1952-1966)

95 .. VF ..... $14.00 ..... CLARK*NJ
96 .. VF ..... $14.00 ..... CLARK*NJ
99 .. VF ..... $14.00 ..... CLARK*NJ
100 .. VF .... $14.00 ..... CLARK*NJ
111 .. VF ..... $9.00 ..... CLARK*NJ
116 .. VF ..... $9.00 ..... CLARK*NJ

ALL FLASH QUARTERLY
DC (1941-1948)

4 .. CALL CALL .....
HERMUS*HOL Looking for a readable photocopy of story in which Flash meets Shakespeare.

AMAZING ADULT FANTASY
Marvel (1961-1962)

7 .. VF+ ... CALL ..... REID*NY
Other issues also needed.

AMAZING ADVENTURES
Marvel (1961)

3 .. VF+ ... CALL ..... REID*NY Also need issues 5 & 6.

AMAZING SPIDER-MAN
Marvel (1963-Current)

2 .. NM/M CALL GARCIA1*TX
Absolutely no spine wear crease.
3 .. NM/M CALL GARCIA1*TX
Absolutely no spine wear crease.
4 .. NM/M CALL GARCIA1*TX
Absolutely no spine wear crease.
5 .. NM/M CALL GARCIA1*TX
Absolutely no spine wear crease.
7 .. NM/M CALL GARCIA1*TX
Absolutely no spine wear crease.
8 .. NM/M CALL GARCIA1*TX
Absolutely no spine wear crease.
9 .. NM/M CALL GARCIA1*TX
Absolutely no spine wear crease.
10 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
11 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
12 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
13 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
23 .. FVF . $115.00 ..... STIGLIA*AP
24 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
26 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
27 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
31 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
34 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
35 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
36 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
37 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
38 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
41 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
44 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
50 .. NM/MCALL GARCIA1*TX
Absolutely no spine wear crease.
102 .. FVF .. $50.00 ..... STIGLIA*AP
122 .. VF .... $60.00 ..... STIGLIA*AP
124 .. VF .... $17.50 ..... STIGLIA*AP
Higher grades considered.

ARROW, THE
Centaur (1940-1941)

1 .. VF ..... CALL ..... REID*NY

BATMAN COMICS
DC (1940-Current)

103 .. Poor . $12.50 ..... STIGLIA*AP
Higher grades considered.

BEATLES, THE
Dell (1964)

1 .. G ..... CALL ..... NELSON*BC
Also Gold Key Yellow Submarine wanted.

BONE
Cartoon Books (1991-Current)

3 .. NM .... CALL ..... MOODY*KY

BOYS' RANCH
Harvey (1950-1951)

1 .. CALL CALL ..... DAVIS*CA

BRAVE AND THE BOLD
DC (1955-1983)

29 .. VF ... CALL ..... REID*NY
31 .. NM .. CALL ..... REID*NY

CAPT. STORM
DC (1964-1967)

3 .. VF ..... $8.00 ..... CLARK*NJ
5 .. VF ..... $8.00 ..... CLARK*NJ
9 .. VF ..... $8.00 ..... CLARK*NJ
11 .. VF ..... $8.00 ..... CLARK*NJ

CAPTAIN AMERICA COMICS
Marvel(Timely) (1941-1954)

76 .. Fair . CALL ..... BILA*NY

CAPTAIN MARVEL ADVENTURES
Fawcett (1941-1953)

139 .. Fair CALL ..... BILA*NY

CHAMPIONS
Heroic (1987-1988)

9 .. NM+ ..... $2.00 ..... HEROICB*CA

DEATH RATTLE
Kitchen Sink (1985-1988)

8 .. NM .... CALL ..... MOODY*KY

DICK TRACY
Harvey (1950-1961)

125 .. G ..... $12.00 ..... COX*NJ
126 .. G ..... $12.00 ..... COX*NJ
127 .. G ..... $12.00 ..... COX*NJ
128 .. G ..... $12.00 ..... COX*NJ

FANTASTIC FOUR
Marvel (1961-Current)

15 .. VF ... $160.00 ..... DAVIS*CA
16 .. VF ... $160.00 ..... DAVIS*CA
51 .. NM ..... $45.00 ..... DAVIS*CA

FLARE
Heroic (1990-1994)

1 .. NM+ ..... $2.50 ..... HEROICB*CA
2 .. NM+ ..... $2.00 ..... HEROICB*CA
3 .. NM+ ..... $2.00 ..... HEROICB*CA
4 .. NM+ ..... $2.00 ..... HEROICB*CA
8 .. NM+ ..... $2.00 ..... HEROICB*CA
11 .. NM+ .... $2.00 ..... HEROICB*CA
ANNUAL 1 .. NM+ ..... $2.00 HEROICB*CA

FLARE FIRST EDITION
Heroic (1991-1993)

1 .. NM+ ..... $2.50 ..... HEROICB*CA

FLASH
DC (1959-1986)

105 .. VF . CALL ..... REID*NY
109 .. NM CALL ..... REID*NY
111 .. NM CALL ..... REID*NY

FOUR COLOR COMICS
Dell (1941-1962)

134 .. MINTCALL ..... GAGNON*ONT

FRUITMAN SPECIAL
Harvey (1969)

1 .. CALL CALL ..... FOULKS*PA

G. I. COMBAT
DC (1957-1987)

100 .. F+ .... $11.00 ..... CLARK*NJ
125 .. VF ..... $8.00 ..... CLARK*NJ
131 .. VF ..... $8.00 ..... CLARK*NJ
132 .. VF ..... $8.00 ..... CLARK*NJ
133 .. VF ..... $8.00 ..... CLARK*NJ
135 .. VF ..... $8.00 ..... CLARK*NJ
136 .. VF ..... $8.00 ..... CLARK*NJ
138 .. VF ..... $8.00 ..... CLARK*NJ
144 .. VF ..... $7.00 ..... CLARK*NJ
194 .. NM ..... $5.00 ..... CLARK*NJ
202 .. NM ..... $3.00 ..... CLARK*NJ
205 .. NM ..... $3.00 ..... CLARK*NJ

HIT COMICS
Quality (1940-1950)

52 .. VF ... CALL ..... COMICSO*FL

ICICLE
Heroic (1992-1993)

2 .. NM+ ..... $2.00 ..... HEROICB*CA
3 .. NM+ ..... $2.00 ..... HEROICB*CA

JUMBO COMICS
Fiction House (1938-1953)

167 .. MINTCALL ..... GAGNON*ONT

JUNGLE COMICS
Fiction House (1940-1954)

163 .. MINTCALL ..... GAGNON*ONT

JUSTICE LEAGUE OF AMERICA
DC (1960-1987)

3 .. NM .... CALL ..... REID*NY

LADY ARCANE
Heroic (1992-1993)

2 .. NM+ ..... $2.00 ..... HEROICB*CA

LEAGUE OF CHAMPIONS
Heroic (1990-1994)

1 .. NM+ ..... $2.50 ..... HEROICB*CA
5 .. NM+ ..... $2.00 ..... HEROICB*CA
9 .. NM+ ..... $2.00 ..... HEROICB*CA

MEN'S ADVENTURES
Marvel(Atlas) (1950-1954)

27 .. Fair . CALL ..... BILA*NY

NEW GODS, THE
DC (1971-1978)

1 .. MINT ... $50.00 ..... DAVIS*CA

OUR ARMY AT WAR
DC (1952-1977)

92 .. F+ ..... $25.00 ..... CLARK*NJ
93 .. F+ ..... $25.00 ..... CLARK*NJ
94 .. F+ ..... $25.00 ..... CLARK*NJ
95 .. F+ ..... $25.00 ..... CLARK*NJ
96 .. F+ ..... $25.00 ..... CLARK*NJ
97 .. F+ ..... $25.00 ..... CLARK*NJ
103 .. VF .... $22.00 ..... CLARK*NJ
104 .. VF .... $22.00 ..... CLARK*NJ
121 .. VF .... $14.00 ..... CLARK*NJ
137 .. VF .... $14.00 ..... CLARK*NJ
182 .. VF+ .... $8.00 ..... CLARK*NJ

OUR FIGHTING FORCES
DC (1954-1978)

41 .. VG+ ... $17.00 ..... CLARK*NJ
42 .. VG+ ... $12.00 ..... CLARK*NJ

Marketplace Advertiser Directory starts on page 55

COMIC BOOK WANTLISTS

NOTE: Min. Grade is the *lowest* grade buyer will accept.

Min. Grade	...	Buyer ID	...	
43	VG+	$12.00	CLARK*NJ	
44	VG+	$12.00	CLARK*NJ	
46	VG+	$20.00	CLARK*NJ	
53	F+	$10.00	CLARK*NJ	

PICTURE NEWS
Lafayette (1946-1947)

1	CALL	CALL		

HERMUS*HOL Looking for xerox of story starring G.B. Shaw.

PLANET COMICS
Fiction House (1940-1954)

73	MINT	CALL		GAGNON*ONT

ROSE
Heroic (1992-1993)

1	NM+	$2.50		HEROICB*CA

SHOWCASE
DC (1956-1978)

15	VF	CALL		REID*NY
20	NM	CALL		REID*NY
22	VF	CALL		REID*NY

SPARKPLUG
Heroic (1993)

1	NM+	$2.50		HEROICB*CA
2	NM+	$2.00		HEROICB*CA

STARCHILD
Tallesin (1992-Current)

0	NM	CALL		MOODY*KY

STRANGE TALES
Marvel(Atlas) (1951-1976)

97	NM	CALL		REID*NY

SUPERBOY
DC (1949-1979)

53	Fine	CALL		
54	Fine	CALL		
57	Fine	CALL		
63	Fine	CALL		
64	Fine	CALL		

SUPERMAN
DC (1939-1986)

65	Fine	CALL		

SUPERMAN'S GIRLFRIEND LOIS LANE
DC (1958-1974)

1	Fine	CALL		

SUPERMAN'S PAL JIMMY OLSEN
DC (1954-1974)

2	FVF	$2.00		
3	FVF	CALL		
8	FVF	CALL		

SUSPENSE COMICS
Continental (1943-1946)

3	NM	CALL		REID*NY

Will pay 1-5 times guide. Strict NM.

SWAMPTHING
DC (1972-1976)

1	VF	CALL		ACEX
2	VF	CALL		ACEX
3	VF	CALL		ACEX
4	VF	CALL		ACEX
5	VF	CALL		ACEX

SWEETHEARTS
Charlton (1954-1973)

119	VG+	CALL		BARTOLI*IL

TALES OF THE UNEXPECTED
DC (1956-1968)

40	VF	CALL		REID*NY

TALES TO ASTONISH
Marvel(Atlas) (1959-1968)

27	VF	CALL		REID*NY

TEENAGE DIARY SECRETS
St. John (1949-1950)

6	VG+	CALL		BARTOLI*IL

TEEN-AGE ROMANCES
St. John (1949-1955)

19	G	CALL		CHAO*BC

Double Guide, Matt Baker.

THRILLING COMICS
Better (1940-1951)

11	NM	$150.00		DELANEY*CA
19	NM	$225.00		DELANEY*CA
22	NM	$140.00		DELANEY*CA

TIGRESS
Heroic (1992-1993)

1	NM+	$2.50		HEROICB*CA
2	NM+	$2.00		HEROICB*CA
4	NM+	$2.00		HEROICB*CA

WHIZ COMICS
Fawcett (1940-1953)

86	FVF	$50.00		DAVIS*CA
152	CALL	$25.00		GLADWIN*VA

WINGS COMICS
Fiction House (1940-1954)

124	MINT	CALL		GAGNON*ONT

WITCHCRAFT
Avon (1952-1953)

5	NM	CALL		REID*NY

XENOZOIC TALES
Kitchen Sink (1987-Current)

1	NM	CALL		MOODY*KY

X-MEN (Uncanny X-Men #143 on)
Marvel (1963-Current)

1	NM/M	$100.00		RANKIN*NC

Giant size.

YOUNG MEN
Marvel(Atlas) (1950-1954)

24	Fair	CALL		BILA*NY
24	Fine	CALL		GAGNON*ONT
26	Fair	CALL		BILA*NY
27	Fair	CALL		BILA*NY
28	Fair	CALL		BILA*NY

WANTED

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CAN'T FIND IT ADVERTISED?
ADVERTISE TO FIND IT!

★★★★★★★★★★★★★

Marketplace Advertiser Directory starts on page 55

WANTLIST ADVERTISING HOW-TO'S

How To Advertise Your Wantlist

1. Complete the Advertiser Form and read the Standard Quoting Rules. Please abide by the terms as stated.

2. Fill out the Advertiser Form:
   TITLE: Use the Comic Book title. You cannot list anything other than a comic book for ads in the Marketplace. Consider a display ad for non-comic book items. If the title was used by different companies indicate the year or some other clarification.
   ISSUE #: The issue number of the comic. You cannot list more than one issue on a line unless it is a collection.
   MINIMUM GRADE: The minimum grade you will accept.
   PRICE: The price you will pay for that grade (optional)
   NOTES: Details or special notes about the comic book you are seeking. Please keep these notes as brief as possible.

3. MAIL, PHONE, or FAX your listings to us. We must receive them by the deadline (see page 4) for them to appear in the next issue.

4. Include payment (we accept Mastercard, Visa or check). Listing fee is $1 per listing.

How To Respond To Offers

1. Reply to everyone who sends you a quote. If someone takes the time to write, then they deserve a reply.

2. Get a supply of pre-stamped postcards from the post office. This makes it fast and easy to respond to everyone.

3. Allow enough time for all quotes to come in. This way you can compare prices and grades before you make a buying decision.

4. When you decide to purchase, take some precautions if you have never dealt with the person before:

   • Talk on the phone. Get the person's name, address, and telephone number. Is the person a store owner/dealer, or a private individual? Will the person send the book on approval? Ask for references.

   • Get a complete description. Ask to see a photo if the item is very expensive. Ask about a return privilege if you are unhappy with the item. If you plan to spend a large sum of money, the seller should be willing to help you in every way possible.

5. Finally, send your payment promptly. If you agree on a price, then follow through without delay.

SELLING & ADVERTISING HOW-TO'S

MAIL-ORDER SELLING TIPS

1 Always ship orders within two days after the check clears or payment is received.

2 Have a supply of padded mailers, boxes, mailing labels, and shipping tape. These are available at your local office supply store. Package with extreme care to avoid any damage in shipment. Inform the buyer when you will ship the order, and then follow up on it.

3 Always insure your package. Send all U.S. Postal Service packages with a return receipt requested. UPS and Federal Express requires that someone sign for any package.

4 Pack carefully in a sturdy box or mailer. Don't cram books into a package; they will be damaged.

5 Include your name and address on both the outside and inside of your package.

6 Don't spend the money until the buyer's return privilege expires.

7 If an item is already sold, send a refund check, not a credit form.

8 Treat your buyers well, and they will become good customers—buying again and again.

9 As a *Comics Source* advertiser, you must accept returns for any reason if the comic(s) is sent back in the same condition received and postmarked within six days of receipt. Send refunds promptly. If comics you sent were damaged by the carrier, refund the buyer's money immediately and file your insurance claim. Mail-Order sales have become highly regulated by the USPS, observing these rules will avoid problems.

How To Sell Your Comics

1. COMPLETE the ADVERTISING FORM as follows:
TITLE: Use the Comic Book title. You cannot list anything other than a comic book for ads in the Marketplace. Consider a display ad for non-comic book items. If the title was used by different companies indicate the year or some other clarification.
ISSUE #: The issue number of the comic. You cannot list more than one issue on a line unless it is a collection.
GRADE: See our grading definitions at the beginning of the Marketplace section.
PRICE: The price you are asking.
NOTES: Details that help clarify the condition, or special notes about the comic book. Please keep these notes as brief as possible. Notes must fit in the space provided. If you cannot fit the description on the line provided you will be charged for an extra listing.
2. GRADE strictly and accurately. This is the most important of all! 99% of all mail-order problems are a result of grading disputes.
3. MAIL, PHONE, or FAX your listings to us. We must receive them by the deadline for them to appear in the next issue.
4. INCLUDE PAYMENT (we accept Mastercard, Visa or check). Advertising cost is only $1 per listing.

We will include your listings
in the next available issue

ADVERTISING FORM

PERSONAL INFORMATION

Your Name:

Company Name:
Address:
City, State, Zip Phone:

PAYMENT SUMMARY
 # OF LISTINGS _____ @ $1 PER TOTAL ENCLOSED _____

IF PAYING BY MASTERCARD OR VISA:
CARD #:
EXP. DATE:
SIGNATURE: _____

Date: **(INCLUDE PAYMENT AT THE RATE OF $1 PER LISTING)**

EXACT TITLE	ISS#	YEAR	Publisher	GRADE	PRICE	NOTE
Please be exact. Help us make sure your listings are entered correctlly by giving us as much info as possible.		Please	Please	Use standard grade codes - see "Making The Grade" in this issue.		If the listing is a WANT listing, please write WANTED.
1.						
2.						
3.						
4.						
5.						
6.						
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10.						
11.						
12.						
13.						
14.						
15.						
16.						
17.						

Terms: **Send payment at the rate of $1 per listing.** Payment must accompany order unless a credit application has been submitted and approved. We accept Visa, Mastercard and checks. Customer Address: P.O. Box ads are allowed, but a street address must be furnished to the publisher before the ad will be printed. All advertising is subject to the publisher's approval. We reserve the right to edit advertisements to conform with our policies.

Follow the above listing format and mail or fax your listings today!

COMICS SOURCE • 2401 Broad St. • Chattanooga, TN • 37408
Toll Free (800) 880-4289 FAX (615) 265-5506

ADVERTISING FORM

PERSONAL INFORMATION

Your Name:

Company Name:
Address:
City, State, Zip Phone:

PAYMENT SUMMARY
 # OF LISTINGS _____ @ $1 PER TOTAL ENCLOSED _____

IF PAYING BY MASTERCARD OR VISA:
CARD #:
EXP. DATE:
SIGNATURE: _____

Date: **(INCLUDE PAYMENT AT THE RATE OF $1 PER LISTING)**

EXACT TITLE	ISS#	YEAR	Publisher	GRADE	PRICE	NOTE
Please be exact. Help us make sure your listings are entered correctlly by giving us as much info as possible.		Please	Please	Use standard grade codes - see "Making The Grade" in this issue.		If the listing is a WANT listing, please write WANTED.
1.						
2.						
3.						
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Please be exact. Help us make sure your listings are entered correctlly by giving us as much info as possible.		Please	Please	Use standard grade codes - see "Making The Grade" in this issue.		If the listing is a WANT listing, please write WANTED.
18.						
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37.						
38.						
39.						
40.						

We accept check or money order, Mastercard, Visa. **Phone Toll-Free** (800) 880-4289 **FAX** (615) 265-5506

ADVERTISING FORM

PERSONAL INFORMATION

Your Name:

Company Name:
Address:
City, State, Zip Phone:

PAYMENT SUMMARY
 # OF LISTINGS _____ @ $1 PER TOTAL ENCLOSED _____

IF PAYING BY MASTERCARD OR VISA:
CARD #:
EXP. DATE:
SIGNATURE: _____

Date: **(INCLUDE PAYMENT AT THE RATE OF $1 PER LISTING)**

EXACT TITLE	ISS#	YEAR	Publisher	GRADE	PRICE	NOTE
Please be exact. Help us make sure your listings are entered correctlly by giving us as much info as possible.		Please	Please	Use standard grade codes - see "Making The Grade" in this issue.		If the listing is a WANT listing, please write WANTED.
1.						
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18.						
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38.						
39.						
40.						

We accept check or money order, Mastercard, Visa. **Phone Toll-Free** (800) 880-4289 **FAX** (615) 265-5506

ADVERTISING RATES

WHY PAY MORE AND GET LESS?

SURE. YOU COULD PAY HUNDREDS OF DOLLARS FOR AN AD IN SOME CB WEEKLY. RESPONSE? ZILCH!

WHY DO IT? NOW YOU HAVE AN ALTERNATIVE.

COMICS SOURCE IS THE ULTIMATE COMIC BOOK MARKETPLACE. OUR UNIQUE FORMAT PUTS YOUR COMICS IN FRONT OF THE RIGHT BUYERS. EASY TO FIND MEANS EASY TO SELL!

OUR READERSHIP IS 20,000 AND GROWING. THESE ARE SERIOUS COLLECTORS OF HARD-TO-FIND COMICS. THEY BUY!!!

BEST OF ALL, YOU CAN ADVERTISE FOR JUST A ...

Call (800) 880-4289 Ask for Joel Bouchard

MECHANICALS
Page size: 8-3/8 x 10-3/4"
Printed Image Area: 7 x 9-1/2"
Line Screen: 85 lpi
Full Color Process: Supply right-reading, emulsion side down, composite separations with color key.

DISPLAY AD RATES
Ads must be supplied camera-ready actual size or we can typeset your ad for a small charge.

Full page (image area 7" x 9-3/4")	$150
Half page (image area 7" x 4-3/4")	$85
Quarter Page (3-1/2" x 4-3/4")	$45
Index Display (image area 1-1/2" x 2")	$20

Full color ads available,
Front-of-book prime spots available on a contract basis.

TERMS
Deduct 10% for camera ready ads without any changes. Payment must accompany ad unless a credit account has been approved. Advertising is accepted subject to the approval of publisher. We accept Mastercard or Visa.

SELLERS LISTINGS
ADVERTISE FOR A BUCK! Simply mail your list showing Title, Date, Grade, Price, and a brief note—or use our convenient form in the back of this issue. Include payment (we accept Mastercard or Visa, checks, money orders). Your listings will run for one issue.
INQUIRE ABOUT CONTRACT RATES! We offer bulk discounts for 1000 or more listings per month.

WANTED LISTINGS
Advertise your wantlist! Simply mail your list showing Title, Date, Grade Wanted, Buying Price (optional), and a brief note—or use our convenient form in the back of this issue.

AD DEADLINE
The first of each month. April 1 for May issue, etc. Mail early for best placement.

SUBSCRIPTION INFORMATION

VISA MasterCard

USE YOUR CREDIT CARD & CALL TOLL-FREE

1-800-880-4289

We accept Mastercard or Visa (Other questions: Call 615-265-5515)

Comics Source P.O. Box 2512, Chattanooga, TN 37409
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FORWARD & ADDRESS CORRECTION

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Don't risk ruining your comic books by storing them in just any ordinary box

Acid Free Storage Boxes

The Final Step in Comic Book Preservation

Your Comic Books are dying! Save them with archival quality preservation supplies from BCE.

Paper is acidic by nature. Left unprotected it and your comic books printed on it will deteriorate. Your comic books can be preserved and protected, but only through the use of strictly archival quality preservation products. Skimp on one item and your documents can become worthless.

1. Place your comic books only into protective sleeves made entirely from Mylar® D

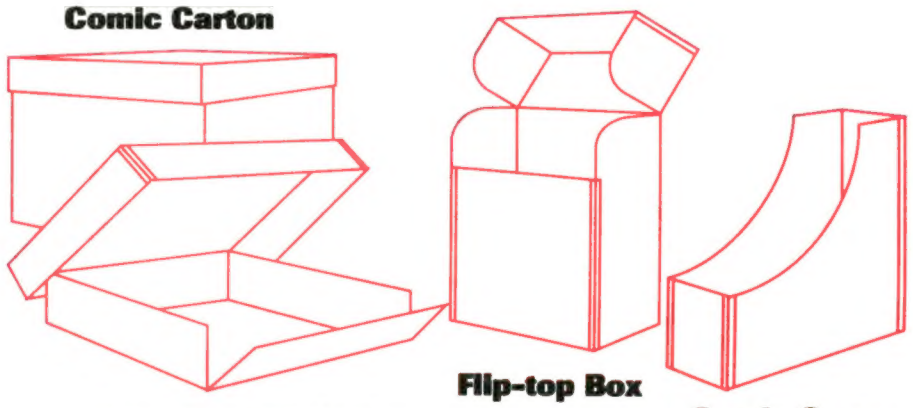
Sleeves made from this exceptionally strong transparent film meet the strict guidelines for archival preservation set forth by the Library of Congress and the National Archives. They will protect your comic book resisting moisture, pollutants, oils and acids, and they have a life expectancy of hundreds of years. BCE offers 3 different preservation sleeves made entirely out of Mylar® D.

2. Add an acid free backing board for greater support and stability

Not just any backing board will do. The only safe boards are constructed of genuine acid-free, virgin wood cellulose that meet strict standards as set forth by the U.S. Government for proper storage. These boards have been impregnated with a 3% calcium carbonate buffer, which establishes and maintains an acid-free, alkaline pH content of 8.0-8.5 throughout. Anything else can damage your valuable collectibles. BCE offers 2 types of genuine acid free backing boards.

3. Store them in genuine acid free boxes

Like backing boards, the only safe boxes are constructed of genuine acid-free, virgin wood cellulose that meet strict standards as set forth by the U.S. Government for proper storage. BCE offers five types of acid free storage boxes specifically for comic books.



Acid-Free Boxes

CAT. #	SIZE L x W x H	DESCRIPTION	PRICE PER 5	wt. lbs.	PRICE PER 10	wt. lbs.	PRICE PER 20	wt. lbs.	PRICE PER 40	wt. lbs.
10*	8" x 4" x 11"	**Flip Top Box** *fits most comics, will hold approx. 50*	$ 42.50	7	$ 80.50	14	$ 146.00	28	$ 230.00	56
12*	8" x 3" x 9"	**Comic Case** library style, *fits most comics, will hold approx. 25*	22.50	5	41.50	10	75.00	20	122.00	40
14*	12 1/2" x 9 1/2"x 3"	**Drop Front Shelf Box** *fits most comics and magazines, will hold approx. 25*	34.50	7	66.00	14	120.00	28	188.00	56
16	11 1/2" x 8" x 11 1/2"	**Comic Carton** *fits Silver or Golden Age size comics, will hold approx. 85*	43.00	10	81.00	20	148.00	40	232.00	80
17	11" x 7" x 11"	**Comic Carton** *fitsCurrent size comics in Mylites™ sleeves, will hold approx. 100*	40.50	10	77.00	20	141.00	40	220.00	80

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TOTAL SHIPPING WEIGHT (in LBS.)	0,1	2,3 or 4	5,6 or 7	8,9	APO, FPO AK, HI, & ALL U.S. Ter.	All FOREIGN COUNTRIES
0-2	$5.75	$6.75	$7.25	$7.75	$7.00	$12.50
3-5	$7.25	$7.75	$8.25	$8.75	$9.50	$14.50
6-10	$8.75	$10.00	$10.50	$11.50	$16.75	$29.25
11-15	$10.00	$11.50	$12.25	$14.25	$22.00	$37.75
16-20	$11.50	$13.50	$14.50	$17.75	$25.50	$48.75
21-25	$14.00	$15.25	$17.75	$19.25	$28.50	$65.50
26-30	$15.25	$17.00	$19.75	$22.00	$29.00	$75.00
31-35	$17.50	$19.75	$22.00	$25.75	$30.00	$84.50
36-40	$18.50	$20.50	$23.25	$26.25	$33.00	$94.50
41-45	$19.50	$22.50	$25.75	$29.50	$34.00	$103.75
46-50	$21.00	$25.00	$27.75	$32.50	$35.00	$116.50

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